SRI VIDYA And SRICHAKRA.

by -*'Lalitanandanadha' Lalita Prasad Jammulamadaka.*
Phone: + 91- 9490797928

'Naarayana samaarambhaam Vyaasa sankara madhyamaam
jnanandanadha paryantaam vande guru paramparaam'

'Sringeree sri viruupaaksha peethaadheesam jagadgurum
Sri Vidya desikam vande kalyananda bharateem'

'Vaageesaadyaaha sumanasaha sarvaardhaanaa mupakrame
Em nathvah krita krithyah stuthvam namaamiGajaananam'

'Brahma vishnucha rudracha eeshvaracha sadasivah
Eteh panchakhurah proktha phalakasthu sadaasivah.
Tashyopari mahaadevoh bhuvaneesho viraajiteh
Yah devi nijaleelardham dwidaabhoota babhoovah'
--- *Devi bhagavatam.*

'Satyam gnaanam anantam brahmah'
--- *Tithareeya Upanishad.*

Prologue:

All the Vedas and Upanishads have talked about ***'brahman'*** who is above time, space and matter.
He is omnipresent, or the absolute truth (parama-satya) or the ananda kanda as he is the limitless heap of happiness and bliss, or the sat-brahman or the virtuous being (***sat-atman),*** or he is the animating principle of life (***cit-atman),*** or the impenetrable and auspicious form of excellence (***prajnana-ghana),*** or the supreme lord (***isvara).***

'Oum ithyekaaksharam brahma'
--- *Tithareeya Upanishad.*

Oum is the path to ***Brahman*** and is ***Brahman***. *Oum* is the meditative ***beejakshara*** to attain the ultimate ***Brahman*** and hence is called as ***'brahmavidya'***.

'Easha aadeeshah, easha upadeshah, easha vedopanishad, eatadanusaasanam,
Eavamupaasitavyam, eavamuchitadupaasyam'
--- *Tithareeya Upanishad.*

This *(**Oum)*** is the stated *beejakshara* or ***brahmavidya*** for a ***sanyasi*** the one who has denunciated all the worldly desires.

Similarly for those who have not renunciated or have not taken *'**sanyasa deeksha'***, ***'Sreevidya'*** is the prescribed ***brahmavidya***.

The significance of the prefix *'**sri**'* in the word *'**Sri Chakra'*** denotes that it is used in auspicious, beneficial, salutary, and conducive to prosperity. *'**Sri**'* is the mother Goddess who rules over the universe.

*'**tvam sris tvam isvari'** – Sapta-sati 1-79.*

She is called mother because all living beings depend upon her for being, for happiness for fulfillment of their destiny – *'**sriyete sarvair iti sriah'***

Vidya usually means knowledge (***vid*** – to know), learning, discipline, system of thought.

The tantric texts speak of ten ***vidyas*** whose worship is commended for health, happiness, wealth in this world and liberation from the phenomenal bondage hereafter.

'Sri vidya' is one of these *'**dasa maha vidyas'*** and her form is identified with '***Lalita,Raja-rajeswari, Kamesvari and Bala'***

Each of these ***vidyas*** has a characteristic form and particular ***dhyana, mantra, kavacha*** and other details of tantric ritual.

The ***upaasana*** of Srividya is explained in various Upanishads like *'**kenopanishad, bhavanopanishad*** and others' and in various '***tantra sastras'*** extensively.

The geometric representation of *'**Srividya'*** is called as *'**Sricakra'***.

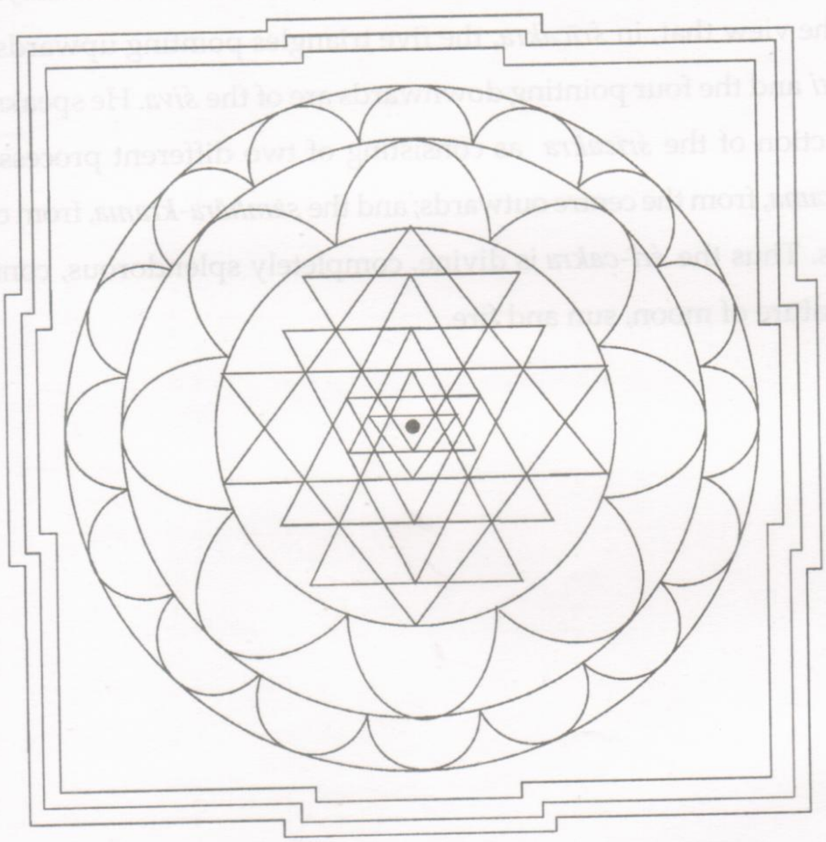
The concept of ***cakra*** in Indian literature is varied. The word is derived from the root '***kr'*** (to do), and etymologically it signifies an instrument of action. The diagrams, implements that are meant to accomplish certain pre-determined effects are also ***cakras***.

As the soul is contained in the physical body, the union of ***siva*** and ***sakti*** are contained in '***Sri Cakra'***. The plan of '***sri cakra'*** has unfolded when the primordial power, by its own inner and free impulsion or volition (***eekshati***), deliberated to assume the extended form of the universe.

The presented universe is in the knowing process (***jnaana*****),** actions (***kriya*****)** and the intention (***iccha)*** being the sole reserve of primordial power, which deliberates.

'***Matrka-cakra'***, is the articulate sound over which all our thoughts, emotions, aspirations fears and pleasures are woven, as nothing can go beyond the articulate sound, which evolves into an extremely complex universe of sentence to meanings, meanings to mental images and mental images to pleasures and pain. This is called as '***matrka-sakti'*** that can spread out externally by way of object –denotions, cognition, intentions (***raja****),* emotions like sorrow, pleasure, envy, memory traces etc.(***vikalpa*****),** and the world of endless differentiation. This is outward emanation (***vikasa***), standing for creation (***srishti-krama*****),** and it can also contract (***sankocha***) by withdrawing the world of differentiations into pure awareness (***samhara*****)**

Sri Cakra:



'***Sri cakra*** delineates these two trends. The center or mid-point (***bindu)*** representing the initial deliberation of the dimensionless primordial power (***nishkaLa*****).** It spreads out into a triangle of the subject (***matr),*** object (***meya*****)** and the process of subject apprehending the object (***prama*****).** The subject differentiates itself

four-fold: outward and transactional self ***(atma*),** inner and isolate self (***antar-atma*),** higher and uninvolved self (*param-atma),* and the self as pure consciousness (*jnanatma).* The object splits into foundation of welfare (*dharma*) and negation of this (*adharma*). Thus, we have all nine dimensions in the presentational world (*sakala*), which are all founded in the one point which is utterly devoid of dimensions.'

-*The Tantra of Sri Chakra.* (75-76) by Prof .Ramachandra rao.

The symbolism of ***Sri Chakra*** is prominently in terms of the numbers three and nine *('**tridha chaiva navadha chaiva chakra** – **samketakam punah'-** yogini-hridayah, 1, 73)*

There are three dimensions of the **Sri-chakra** corresponding to the three sections (***kuta*)** of the mantra and each of these dimensions has a further division into three units. Each of these nine units are called as ***cakras*** that are in ***Srichakra***.

The first triangle has it's apex downward, signifying the feminine aspect of the mother goddess. There are four more triangles of similar nature (i.e. feminine) are called '***sakti trikonas***' and all these represent the five forms of feminine energy.

There are four more triangles with their apexes upward signifying the male aspect and they are known as ***Agni*** or ***Siva-trikonas****.*

In the tantric ideology male is passive and female is active. Thus the four ***Siva-trikonas*** and five ***sakti-trikonas*** correspond to the ***navavaran****a* or the ***navarna*** ideology.

The four ***Siva*** (male) triangles and the five (***sakti)*** triangles that are represented in the ***Sri-chakra*** are mutually intersecting and bringing into being 43 triangles and the central bindu is considered as a triangle and thus there are forty-four triangles in all. Besides the 43 triangles in the ***sri-chakra***, there are 24 ***sandhis*** where two lines meet indicating the union of ***Siva*** and ***sakti***, and 28 ***marma-stanas*** where three lines meet suggest the explicit harmony between siva and sakti (***samarasya*).**

The nine enclosures or ***navavaraNas*** have characteristic forms, names, meanings, symbolisams and correspondences with the aspects of human body.

1. The central dimensionless point (***Bindu)*** represents the transcendental aspect of the mother-goddess. This point is really the ***sri-chakra*** and everything else is only a manifestation of aspects there off. The point is identified with the omnipotent, omnipresent, ***Sri Rajarajeswari, Sri Lalita parabhattarika, Paraambika; Parameshwari*** is the presiding deity of ***Srichakra***. This is known as ***sarvananda-maya chakra***.

2. The primary triangle with it's apex downward immediately around the bindu. This does not intersect with any other triangle and stands independent in structure. This triangle is feminine in character and represents three fundamental manifestations of the mother goddess – ***Kamesvari*** (presiding over ***kamarupa-peetha***, symbolising the moon and creation), ***Vajresvari*** (presiding over ***poornagiri-peetha***, symbolising the sun and preservation) and ***Bhagamalini*** (presiding over ***jaladhara-peetha***, sybolising fire and dissolution). The three corners stand for the three kuta of the fifteen lettered mantra-*pancadasi*. The triangle is regarded as the abode of mother goddess ***(kama-kala).***This is known as ***sarva-siddhi-prada chakra***.
3. The figure with eight-corners ***(ashta-kona)*** surrounding the inner triangle consisting of eight triangles. This is called ***sarva-roga-hara chakra***.
4. ***Antar-dasara***, the figure of ten angles surrounding the ashta-kona. This is ***sarva-raksha-kara chakra***.
5. Another figure of ten angles called ***bahir-dasara*** surrounding the above ***antar-dasara***. This is ***sarvartha-sadhaka chakra*.**
6. The figure of fourteen angles or fourteen triangles called ***chatur-dasara***, surrounding the above ***bahir-dasara, Sarva-sowbhagya-dayaka chakra***.
7. The eight petalled lotus, ***ashta-dala-padma*** enclosing all the above six aavaranas. ***Sarva-samkhobhana chakra.***
8. ***Shodasa-dala-padma,*** the sixteen petalled lotus surrounding the ***ashta-dala-padma, Sarvasa-pari-puraka chakra.***
9. ***Bhupua,*** the square field in which all the above are positioned. The ***bhupura*** is bound by three ramparts. ***Trilokya mohana chakra***.

Of the above chakras, 2 to 6 are regarded as ***sakti*** aspects. Last three are regarded as ***Siva*** aspects. And the first one bindu is where ***siva*** and ***sakti*** are together in union.

In certain sampradayas or schools of thought, three concentric circles are introduced between the 8th and 9th chakras and they are known as '***tri-vritta'***.these circles or ***vrittas*** represent three worlds (***bhu,bhuvah*** and ***suvahah***) , the three gunas '***satva,rajas*** and **tamas'** and the ***mooladhara*** in the human beings.

Lalitopakhyana (43) identifies the prevalent religious thoughts with these ***chakras***. These ***chakras*** are identified with the ***shat- chakras*** of human body. As per ***yogini-hridaya, mooladhara*** and **svadhistana** are the extension or outer group. ***Manipura, anahata*** and ***visudha*** in the middle group (preservation) and ***ajna*** and ***sahasrara*** in the inner group (absorption) of ***chakras***.

These three groups of ***chakras*** mentioned above are imagined to represent the body of the goddess

: the first ***vagbhava-kuta*** representing the moon consisting of 5 letters is her head, the second ***kamaraja-kuta*** representing sun representing six letters is her torso i.e. neck to her hip, and the third ***sakti-kuta*** representing fire four letters representing the part below the hip to her feet. Thus she is called ***mula-kuta-traya-kalebara.***

Itchaa, jnaana and kriya saktis are under her control. Nava (9) nidhis ***(kaala, mahaakaala, panduka, maanavaka, vysarpa, sarvaratna, sankha, padma and pingalaka)*** are under control.

She is surrounded and worshiped by various consorts like ***'lajja, tushti, pushti, keerthi, kanthi, kshama, daya, budhi, medha, smriti, lakshmi.'***

Worship of the ***Parameshwari*** is in two forms 1.***baahyapooja*** (external worship), 2. ***Antahpooja*** (inner worship).

In ***baahya pooja***, the *saadhaka* or the practitioner worships the deity with a feeling that he and the Goddess are two different entities and they are performed for fulfilling a desire or ***kaamyasaadhana***.

'***Baahya poojaa nakartavyaa kartavyaa baahyaajaatibhi***
Saakshudraphalada nrunam ihikardhika saadhanaath
Baahyapoojaarathah koulah kshpanasha kapaalikah
Digambaaschitihaasah vaamakaastantra vaadinah'
---- *sanatkumara samhita.*

Acara bhedas (system of worship):

There are three systems or acaras – *1.**koulachara.2. misramaachara. 3. samayachara***.

1. *Koulachara*:

Different ***'tantra'*** practitioners of ***'vamacara'*** are:

1. ***Kshpanikas:*** 'poorvaadi tantras' are the basis, they perform yoni puja.
2. ***kaapaalikas:*** 'panchamrita tantra' is the basis.
3. ***digambaras:*** 'roopabheda,bhootoddaramu,nikuntheswaramu, etc are the basis.
4. ***itihasas:*** 'bhirava yamalam' is the basis
5. ***vamacaras:***'vamakeswara tantram' is the basis
6. ***koulacharas:*** importance to artha, kama, koulagamas (64) are the basis.

The ***koulagamas*** are:-

mahamaaya saambaramu

1. *yogini jaala saambaramu*
2. *2.tatva saambaramu*
3. *sidha bhirava*
4. *vatuka bhirava*
5. *kaala bhirava*
6. *kaalagni bhirava*
7. *kankaala bhirava*
8. *yogini bhirava*
9. *maha bhirava*
10. *shakti bhirava*
11. *braahmi*
12. *maaheswari*
13. *koumari*
14. *vishnavi*
15. *vaaraahi*
16. *maaahendri*
17. *naarasimhi*
18. *chamunda*

20-27. yaamala tantras (bhiravayamala, rudrayamala etc)

28. Chandra jnaanamu.

29. maalini tantramu (maalinividyaa tantramu)

30. maha sammohanamu.

31. vaamajushta.

32. vaamadeva.

33. vaatulamu.

34. vaatulotharamu.

35. kaamikaa tantramu.

36. hridbheda tantramu.

37. tantra bhedamu.

38. sahya tantramu.

39. kalaavaada tantramu.

40. kalaasaara tantramu.

41. kundikaa matamu.

42. *matootharamu.*
43. *veenaakhyaa tantramu.*
44. *trootala tantramu.*
45. *trootalo tharamu.*
46. *panchamrita tantramu.*
47. *roopa bhedamu.*
48. *bhootoddaramu.*
49. *kulaasaaramu.*
50. *kuloddisamu.*
51. *kula choodaamani.*
52. *sarwajnanootharamu.*
53. *mahaakaali matamu.*
54. *aruneesamu.*
55. *modineesamu.*
56. *nikuntheswaramu.*
57. *poorva*
58. *paschima.*
59. *dakshina.*
60. *uttara.*
61. *niruttara.*
62. *vimalamu.*
63. *vimaloktamu.*
64. *devimatamu.*

Of the above 4 to 11 are known as '*bhirava ashtakamu*', 12 to 19 are known as '*shakti tantras'*, 47 to 51 are *'maarana hetuvulu'*. 52 to 56 are '*digambara, kshapanika acaras'* and 57 to 64 are *'digambara, kshapanika matamu,*

All these tantras are against Veda acaras and are practiced for *kaamyasaadhana*. They have only *baahyapooja* (external worship)

2. ***Misramaachara****:*

They follow an admixture of ***koula*** and ***samaya acaras***.

The bases for their acara   are 8 ***tantras*** known as *'**chandra kala ashtakam'***.

They are:

1. *Chandra kala.*

2. *Jyostnaavati.*
3. *Kalaanidhi.*
4. *Kulaarnava.*
5. *Kuleswari.*
6. *Bhuvaneswari.*
7. *Baarhaspatya.*
8. *Doorvaasa*.

The above ***tantras*** explain and postulate '***dharma karma'***, '***upaasana'*** and ***'kundalini saadhana'***.

They can be practiced by all but the first three *varnaas* can only practice in the *'samaya acaras'* way.

'misrakam, koulamargamca parityaajancha saankari'

- As per the above ***Eashwara*** saying all the above 72 ***tantras*** are not to be practiced by the ***saadhaka*** who is desirous of salvation or ***atma saakhatkara.***

The followers of the above perform puja for ***'adharachacra'*** of the ***'shatcacras'***. ***'kuh'*** is ***pridhvi tatva*** and hence they worship ***'adhara chakra'***

This is practiced for ***kaamya saadhana.*** Hence is known as ***'koulachaara'***.

The practitioners of ***'koulachara'*** are broadly divided into two 1. ***'poorvaadi koulas'*** 2. ***'uttara koulas'***.

1. ***Poorvaadi koula*** practitioners inscribe ***'srichakra'*** on the leaves of ***'bhoorjari'*** (betula bhojapatra), or 'silk cloth, or on 'gold or silver leaves' or on 'copper sheet' and worship the inner ***'triangle'*** only.
Some of them worship only the ***'bindu'*** that is the inner most part of the triangle.

2. ***Uttara koula*** practitioners perform only '***yoni pooja'***.

They worship the ***'adharachacra'*** that has '***kundalini shakti' (koulini)*** thus the system got its name as ***'koulachara'***.

The '***kundalini sakti'*** is described to be in the form of a serpent and said to be sleeping clutching its tail by its mouth. This sleeping ***kundalini sakti*** is worshiped by the ***'koula'*** system of worshipers and this pooja is called as ***'taamisramu'***.

They believe that by ***kundalini pooja*** only they obtain salvation.

They worship ***Bhirava,Bhiravi*** that are the presiding deities in the ***tricona*** or the triangle with ***'pancamacaras'***

'kaalavyuho kulavyuho naama vyuha sthadiva
Jnaanavyuha statha chithavyuha syastadanantaram
Naadavyuha statha bindu vyuha syastadanantaram
Kalaavyuha sthatha jeevavyuha syaath itetinave'
-- *kama kalaa vidya.*

Koula practitioners worship ***'paramashwara'*** as a nine fold entity or '***navaatmaka'*** or ***'nava vyuhaatmaka'.***

These are detailed in '***kama kala vidya'***.
They are:

1. ***kaalavyuha***: time till kalpaanta.
2. ***Kula vyuha*****:** saptavarnas
3. ***Naama vyuha***: names of different living beings in the universe.
4. ***Jnaana vyuha*****:** learning the world through indriyas.
5. ***Citta vyuha*****:** manas, budhi,chitta, ahancara and mahattatva.
6. ***Naada vyuha***: raga, itcha,criti, prayatna, maya, sudhavidya,maheswara, sadasiva,para.pasyanti,madhyama and vyakhari.
7. ***Bindu vyuha***: shatcacras.
8. ***Kala vyuha*****:** 50 aksharas or varnas
9. ***Jeeva vyuha***: living beings.

Though, ***koula chara*** is mentioned in ***'sahasranama'*** (92 to 95), it is not to be practiced as it is against ***vedas*** and ***neeti sastra***.

3. *Samayacara:*

Samayacara is worshiping God with-in oneself. '***Antarmukhasamaaraadhyaa'***.

There are 1180 Upanishads for the four Vedas and of these 108 are considered as important and 10 of these are said to be of most important.

Sri Sankara bhagavtpada has written commentary for these ten Upanishads.

Four '***maha vaakyas'*** are propounded in these Upanishads.

They are:

- ***Pragyanam brahma*** ***ithareyopanishad*** ***rigveda***
- ***Aham brahmasmi*** ***brihadaranyakabupanishad*** ***suklayajurveda***
- ***tatvamasi*** ***chandogya upanishad*** ***samaveda***
- ***ayamatma brahma*** ***mandukyopanishad*** ***atharvanaveda***

These ***mahavakyas*** enunciates the *parabrahman.*

Antaraaraadhanaparaa vidikaabrahmavaadinah,
Jeevanmuktancharanteyte trishulokeshu sarvadaa.

\- Sanatkumara samhita.

Kyvalya prapti (unification with the Brahman) is the goal for ***samayachara*** worshipers. For them '***subhaagapanchaka' (sanaka, sanandana, sanatkumara, vasista,*** and ***suka samhitas)*** is the basis.

Suryamadla madhyastam deveem tripurasundareem
Paasankusa dhanurbanan dharayanteem prapoojayet.

Samaya system envisages ***siva & sakti*** as ***samayan &samaya***.

Samaya is fivefold equality of Siva and sakti.

Hence it is called as ***Samayacara***.

1. ***Adhisthana samya*** – siva & sakti occupying the same place.
2. ***Anusthana samya*** – both engaged in the same work.
3. ***Avastha samya*** – both being in the same state.
4. ***Roopa samya*** – both being in the same form
5. ***Nama samya*** – both having similar names.

In all the '***shat cacras'*** similar equality is attributed to ***siva &sakti.***

Siva and ***Sakti*** stay together as '***saadaakya kala'*** in the '***bindhava sthana'*** in the '***sahasrara'***.

For ***samayachara*** worshipers four-fold unity is considered as ***pooja*** for the Omni potent ***brahman***

'pinda brahmaanda yor ikyam linga sutratmanorapi,
Svaapaa vyaakriti kaarikyam khetrajna paramaatmano'

Kundalini:

'Bhujangaakaara rupena muulaadhaarm samaasrita
Sakthih kundalini naama bisatantu nibhaa subhah.
Muulakandam phanaagrena damstrva kamala kandavath
Mukhena putcham samgruhya brahmarandram samaasritaa.'
--- *vamakeswara tantram.*

'Mayaa kundalini kriyaa madhumathi kali kalamalini
Matango vijaya jaya bhagavathi devi siva sambhavi
Sakti sankara vallabha trinayana vagvadini bhiravi
Hrim kari tripura para paramayi mata kumari tyapi'
--- *laghu stavam (kalidasa)*

Kundalini is ***jivatma*** and its union with ***paramatma*** in ***sahasrara*** is the goal of *'**samayachara'***.

Saadhaka or the practitioner of *'**samayachara**'* can realize the ***Brahman*** after awakening the *'**kundalini**'* the serpent power that is in a state of resting in *'**mooladhara**'* and take it up to ***'sahasrara'***.

'Mooladi brahmarandrantam moolavidya vibhavayeth
Udyathadithya sankaasam tatit koti samaprabham
Tatprabha patala vyaptam sareera mapichitayeth'
--- *Subhagodayam.*

By the blessings of ***sat guru***, the ***kundalini*** awakens and travels upward through the shat chakras and reaches the ***sahasrara*** and then travels downward to its resting place in ***mooladhara***.

In the human body '***sushumna nadi' (brahma nadi)*** stretches from the base of spine to the brain. This is the central ascending 'channel' (***chitrini*), representing the lunar energy in the body, enclosed with in another channel (***vajrini*), representing the solar energy in the body, runs inside and along the backbone (called ***meru-danda*).** It represents the principle of fire **(*Agni*),** and is composed of three g*unas* (***sattva***,

rajas and ***tamas*****).** It originates in the basal centre '***mooladhara*'** (also called '***kanda-yoni'*** or ***adhara-kunda*****)** representing the earth element in the body, and reaches up to the subtle opening on top of the head (***brahma-randhra***), which represents the seat of pure consciousness.

On the two sides of this ***'sushumna'*** are '***ida'*** and ***'pingala'*** nadis

On the left side of '***sushumna*'** is **'*ida*'** also known as '***chandra nadi'*** signifying ***'pitruyana'***, originating from the same source as the '***sushumna*'**, but ending in the left nostril.

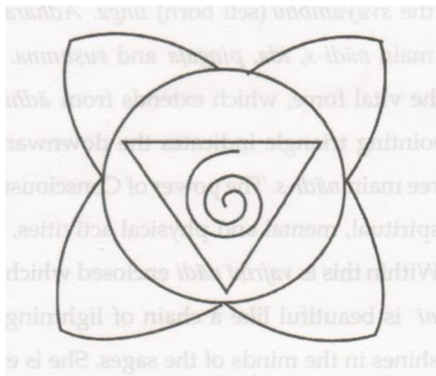
On the right side of '***sushumna*'** is ***'pingala'*** also known as **'*surya nadi'*** signifying '***devayana'***, originating as '***ida*'** but ending in right nostril.

If '***sushumna***' represents the principle of fire, '***ida*'** (masculine and white in color) represents the lunar principle and '***pingala*'** (feminine and red in color) the solar principle. These three channels are united in their origin in the '***mooladhara*'** and are called '***yukta-triveni'***, and symbolize the new-moon (***amavasya*****).** Thus it is said that '***mooladhara'*** is dark. The streams referred to here are imagined to be subtle and organismic representatives of the river Ganga (***ida***), the river Yamuna ***(pingala*****)** and the hidden river Saraswati (***sushumna*****).**

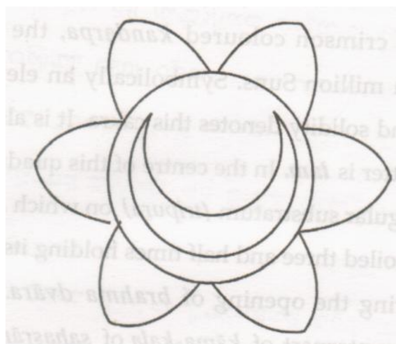
Kundalini imagined to be like a coiled serpent slumbering in the basal center, and is the representative of the principle of '***sakti*'** in man (deliberation, '***vimarsa*'**). The prescribed principle in '***Sri Vidya'*** is 'to arouse' the ***kundalini***, which, uncoiling itself, would ascend through '***sushumna***' and reach 'the thousand-petalled lotus' or '***sahasrara***'. The deliberation of '***sakti*** is actualized in the central canal (***sushumna*****).**
It is in this sense that the '***guru*'** is identified with '***sushumna*'** or the actualized power of '***vimarsa***'.
The central channel or '***sushumna*'**, functioning in several regions, is responsible for different body functions, broadly grouped as follows: the organ of gestation (tongue, in the ***svadhistana*** region), the organs of vision (eyes, ***manipura***), the organs of elimination and the organ of reproduction (anus and penis, ***anahata*****)** and the two organs of audition (ears, ***visuddha*****).** They function as gateways or apertures for the vital force to establish contact with the physical world outside.

These pass through the ***'shatcacras'.***
The '***shatcakras'*** are:

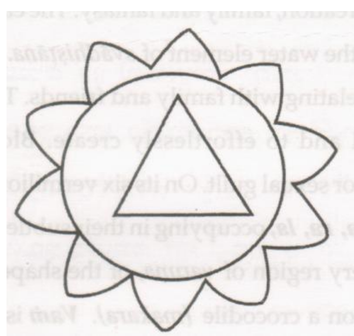
1. ***Mooladhara***



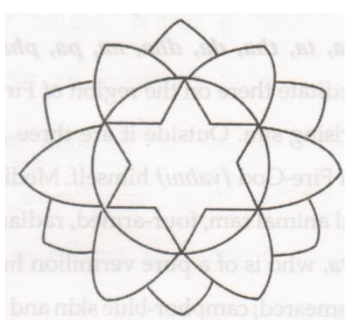
2. Svadhistana



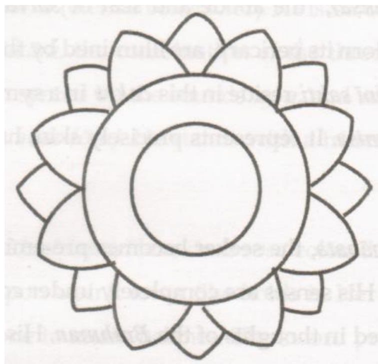
3. Manipooraka



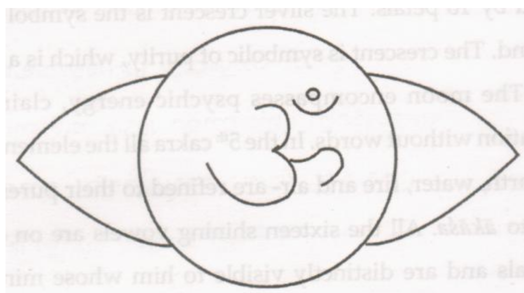
4. anahata



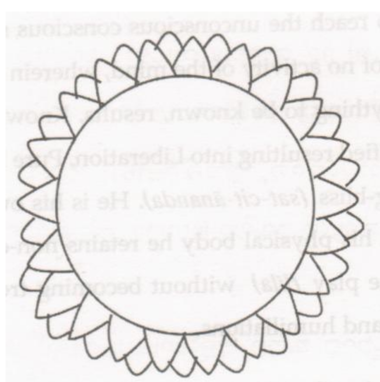
5. visudha



6. ajna.



'***Sahasrara*** is situated above these six cacras.



There are three '***grandhis'*** or knots in these '***shatcacras***'

These *'**grandhis'*** are comparable to the three circles in '***sricakra***', and three '***hrim karas'*** of '***panchadasi'*** ***maha mantra***.

They are:

- ***Brahma grandhi*** – situated after ***adhara*** and ***svadhistana cacras***.
- ***Vishnu grandhi*** – situated after ***Manipura*** and ***anahata cacras***.
- ***Rudra grandhi*** – situated after ***visudha*** and ***ajna cacras***.

Awakened ‘***kundalini***’ starts upward movement through ‘***sushumna***’ and reaches ‘***brahma grandhi’, bestowing*** the ‘***saadhaka*** or the practitioner with self realization and leads him the path of ‘***mukti***’.

From there it progresses further and reaches ‘***Vishnu grandhi’***, thus helping the ***saadhaka*** or the practitioner to demolish his ego and get over the feeling of ego and that he is the cause and result of everything.

After progressing further it reaches ‘***Rudra grandhi’***, here the ***saadhaka*** attains the innermost peace and attains the spiritual immortality.

The same was explained by Sri Goudapaadacharya in their ‘***subhagodaya stuti’*** and said that the ‘***kundalini*** has three phases. They are 1.***nidravasta*** (sleeping stage), 2. ***prayaanaavasta*** (traveling stage) and 3. ***sukhaavasta*** (happy state}

‘Koumari yenmandra dhvanatica tato yoshada para
Kulamtavktva routi sputatica mahaakala bhujagee
Tatah praativratyam bhajati daharaakaasakamale
Sukhaaseenaa yoshaa bhavasi bhavaseetkara rasica.’
--- *subhagodaya stuti.*

They are also known as 1. ***koumaravasta*** *2.* ***yoshidavastha*** and *3.* ***pativrataavastha****.*

Just below the ‘***brahma randhra’*** is the lotus with thousand petals known as ‘***sahasra dala padma’***. This is in fact a lotus with eight petals and each of these petals has 125 sub-petals thus making it a lotus with thousand petals.

-

This lotus with thousand petals or the ‘***sahasra dala padma’*** has blemish less moon or ‘***chandra***’ and he always has 16 ***kalas***. This is also known as ‘***chandramandala***’.

This ‘***chandramandala***’ is an empty space and it has a triangle or ‘***tricona***’ and this is the abode of ‘***brahman***’

‘***Tadantah sunyam tatsakala sura ganie sevitam atiguptam’***
-- *shat cacra nirupana*

The *'**saadhaka**'* or the practitioner that can raise his *'**kundalini**'* and take it up to ***'sahasrara'*** will be known as ***'paramahamsa'***

'Yedatau chandrarkau nijasadana samrodhana vasaa
Dasakthaa piyusha sravana harane saachabhujagee
Prabhudhaa kshutrudhaa dasati sasinam bidhavagatam
Sudhaadhaarie snapayati tanum bydhava kalae'
--- *subhagodaya stuti(4)*

Saadhaka or the practitioner when he controls his breath through ***'praanayaama'***, the movement of '***ida***' and *'**pingala'nadis***halts and the *'**kundalini'*** that has been sleeping wakes up and travels upward in search of food and reaches the '***sahasradala padma'*** and bites the base of the ***sahasradala padma'***, there by releasing the solidified nectar (***amrutha*)** and the ***saadhaka*** or the practitioner enjoys inexplicable, indescribable bliss and it can only be experienced. This is the union of **'*jivatma*'** (self) with '***paramatma*'** (***Brahman***).

'***Paraapaaduka***' is the union of '***shakti***' with '***siva*'**.

'***Padukanta deeksha'*** is not just reciting the ***mantra,*** but uniting *'**siva**'* and *'**shakti'*** in ***'sahasrara'*** and drenching them in nectar released from *'**sahasrara**'*

The same is explained by ***Sri Sankara bhagavtpada*** in their '***soundarya lahari'*** – 9th sloka.

'Mahim muladhare kamapi manipoore huthavaham
Sthitam swadhistane hridi marutha maakaasa mupari
Manoopi brumadhye sakalamapibhithvaakulapadham
***Sahasraare padme saharahasi patvaa viharase**.'*
-- *Soundarya lahari.*

Cosmic Evolution – Theories:

1. **Vedic or Upanisadic Theory: '***rg-veda'* explains the origin of universe philosophically as the evolution of the existant (sat) from the non-existant (asat). '*Purusha-sukta'* (rg-veda) describes the the Universal being as having infinite heads, eyes, feet, enveloping the entire universe and transcending it by his existence.

'sahasra sirsa purushah sahasraksah sahasra pat

Sa bhumim visvato vritva atyatistat dasangulam'

All that exists and that may be beyond and into the future are His manifestations, as there is nothing that is not He. We, the existing world is are at his feet taking on repeated existences, Heavens beyond our perception constitute three parts of Purusha and the cognizable world is in the remaining one fourth of '*Purusha*', and the moon evolved from the cosmic mind of '*purusha*'.

'H*iranya garbah samavarta tagre*
Bhutasya jatah partireka asit
Sadadhara prithivim dyam utemam
kasmai devaya havisa videma'

- Re-veda 10-121.

The '*hiranyagarbha*' is the one devine being who alone existed in the beginning, beyond all predicates, manifesting himself as the lord of creation upholding the earth and skies. At the same time he was said to possess heads, eyes,feet and to transcend His own glory. From this conception of God, vedic seers passed on to their final conception of Him as purely impersonal and no longer refered Him as He or Him, but as '*tadekam*'(that one).

The famous Hymn of creation – '*nasadiya-sukta'*(rg-veda 10-129) speculates metaphysically that there existed in the beginning nothing, no air, no heaven, no motion, and it was like a fathomless abyss.

'nasadasinno sadasit tadanim nasi drajo
no vyoma paroyat
kamavarivah kuha kasya sarmannambhah
kimasid gahanam gabhiram'
-rg-veda 10-129.1

The Hymn designates this essential primordial universe to be That and That Alone, in whom the knowledge(jnana) of origin of this universe is lying hidden. This has enlarged the scope of metaphysical speculation by saying that the ultimate reality to be both the material and efficient cause of the universe.

'iyam visrstiryata ababhuva yadiva
dadhe yadivana
yo asyadhya ksah parame vyomaantso
anga veda yadi vana veda'
-rg-veda 10- 129.7

The whole cosmos is based on five levels which are constant from evolution to dissolution and their consistency is known to Vedic lore as sanatana. The highest of these is *svayambhu* (Highest Absolute) that is said to be two *padma* (20 crore yojana) away from earth, and is the infinite ocean of soul, prana and manas. The in-destructed Thought or Will principle *'Aksara'* hangs like a crown over that *(yajur-veda 17.2).* Svayambhu, the only one and indivisible entity beyond Time and Space, beyond the dimensions of the smallest particle and time.

The next level is that of *'paramesti'* (the homogenous brahmanda – we live in), that is around '*svayambhu'* to a distance of the galactic of the *brahmanda (rg – veda 2.23.2).* the next level is that of Sun that is composed of black material (carbon) and the five basic elements *(panca bhuta)*, that is reflected in the planetary level as reflected in the Indian Astral Knowledge. The outermost cognizable planet Jupiter, in the solar system is ethereal, Saturn is gaseous, Mars is fiery, Venus is watery, and Mercury is a dense solid. Earth, being ever changing, all absorbing and creative is not included in this list of planets.

In the beginning of evolution, it is said that a lustrous dop of Divine Will, the principle of cosmic form (virat), the Being of all forms that are concealed in it as latent, falls from the aksara mandala into the svayambhu that creates a series of dynamic activities and vibrations. As enunciated in yajur – veda (17-17) the separation of prana – mana (Soul and Mind) manifested. As defined in yajur-veda, The Moon has evolved from the cosmic mind principle (mana or soma). Each Universe or brahmanda is formed like an ocean of soma, the fluid principle evolved out of the volition or sankalpa of svayambhu. The soma can be identified as cosmic Hydrogen and Ozone and is unlike the earthly water. It activates many thousand times more than the earthly oils and its purpose is to activate the agni-spandana of svayambhu millions of times evolving a variety of matter everywhere. Thus the mana vibrations join with the prana or energy vibrations speeding up the matter-forming catalyctic action speeding up the reaction component for a particular field of universe.

'The activity and expansions caused by this soul fire (agni) by soma gives rise to friction among various ethereal energy forces resulting in gross propogations developing into several systems of gross radiations,vibrations and waves' – sama-veda-uttara 6.15).

Sixteen such systems are indicated:

- The first gives rise to various kinds of fluids (water elements).
- The second gives rise to 360 anargana controlling the 27 jodiacal constellations, the circular jurisdiction of Lord Ganesha, these influences establish the atmosphere and weather schemes on the world helping in the growth of matter.
- The third gives rise to the positive and negative principle of electricity.
- The fourth gives rise to the aksara principle
- The fifth gives rise to the female principle.
- The sixth gives rise to vegetation
- The seventh to eleventh principles give rise to soul of beings and states of existence.
- The twelfth gives rise to the direction principle of the zodiac.
- The thirteenth gives rise to the mind principle of the people.
- The fourteenth and the fifteenth gives rise to intellect.
- The sixteenth system gives rise to to the ether principle.

The Sun is said to be evolved by the mana-prana principles of the absolute. It is full of subtle soul fire, which burns fiercely about the whole orb. The Sun is perhaps formed of the primal solid Carbon and the

primal element Hydrogen(yajur-veda-34-31). The Sun has seven concentric layers each possessing a different kind of fire or heat (yajur-veda 17-71;rg veda 1-22-164-2,3).

'Arogo bhrajah patarah patangah swarnaro jyothisiman
vibhasah te asmai sarwe divama tadanti vrjam duhna anapa sppuranta iti'
-taittiriya aranyakam 7.

Solar Layer	**Kind of Fire**
Arogah	jataveda-agni
Bhrajah	sahaja-agni
Patarah	ajira-agni
Patangah	prabhuh-agni
Swar narah	vaiswanara-agni
Jyotismanah	anarpa-agni
Vibhasah	panktiradhasa-agni.

2. **Bimba Vada or Principle of Reflection:**
3. **Sabda – Brahman or Sonic Absolute:**
4. **Sphota – Vada:**
5. **Varna –Vada:**
6. **Samkhya and Matrika:**
7. **Guna – The primary influences:**

Antaraaradhana:

Antar-yaga (intimate deification) worshiping the ***Brahman*** within our self. ***Tripura sundari tatva***, ***kularnava, jnanarnava, svacchanda tantra, parananda tantra, mantra maharnava,*** and others have exclusively discussed the aspect of ***bahir-yaga***. ***Vamakeswara tantra*** has explained the intriguing methodology in the philosophy of intimate deification (***Antar-yaga***).

Saadhaka or the practitioner is endowed with ***trigunas*** they are ***satva, rajo*** and ***tamo gunas*.** In ***antaraaradhana*** the ***saadhaka*** enhances his ***satva*** guna by discarding ***rajo*** and ***tamo*** *gunas*.

The system or the procedure to do this ***Antaraaradhana*** is explained in *'**bhavanopanishad**'*.

When the awakened '***kundalini***' moves upward towards '***sahasrara*'**, it passes through nine (9) **'*cacras*'**.

'Bindo tadardham rodinyam nado nadantaevacha
Sakti punaryapikyam sumana unmana gochare'

These *cacras* are:

1. ***bindu***
2. ***ardhachandra***
3. ***rodini***
4. ***nadam***
5. ***nadantamu***
6. ***sakti***
7. ***vyapika***
8. ***sumana***
9. ***unmana***

When '***kundalini shakti'*** moves through these nine *cacras* the '***saadhaka***' or the practitioner experiences some sounds and scenes. All these sounds merge into '***nada bindu kala'*** and the '***saadhaka***' or the practitioner gets into '***turiyavasta***' or the ultimate state of bliss.

This state is called as '***unmani***' or '***amanaska yoga'*** or '***raja yoga'***.

Tatvas:

Tatvam = tat – vam - that is you.
Each system or religious belief has defined Tatvas in different ways and the number of '***Tatvas'*** for each is different.

Religious belief		Tatvas
1. Buddhism	----	1 (chitha)
2. Charvakas	----	4 (earth, water, light, air)
3. Jains	----	5 (life, space, dharma, adharma, body)
4. A sect of jains	----	7 (life, death, asrava, bandha, samvara, nirjara, moksha)
5. Another sect of jains	-----	2 (living, non living)
6. Dweytas	----	2 (dependent, independent)
7. Visishtadwetas	----	3 (chitha, achitha, eshwara)
8. Saivaites	----	3 (pasuvu, pathi, pasamu)

9. Sankhyas ---- 25(elements-5, tanmatras-5, indriyas-11, atma, avyakta, budhi, ego)

10. Yogis ---- 26 (above 25 & eshwara)

11. Adwyethas ---- 1 (Brahman)

To create this universe, '***brahman***' has transformed itself into various objects.

'Pancha bhutanitanmatrapanchacamcedriyanica
Jnanedriyani panchiva tadha karmendriyanica
Tvagadhi dhata sapta panchapranadivayuvah
Manachahankritih khyatir guna prakriti purusha
Rogo vidya kala chiva niyathi kalayevacha
Mayaca sudhavidyaca maheshvara sadasiva
Sakthicha sivatatvamca tatvani kramasovidhuh.'

As per ***'sakteyas'*** there are 51 Tatvas.
Sri Goudapada charya has not agreed to this and he said that some of these Tatvas are embedded within some, like—

Tvagadi dhatus are in panca bhutas
Panca pranas are in air
Ahancara in thinking (manas)
Khyati (glory) in education (vidya)
Gunas in prakriti (nature)
Prakriti in sakti
Purusha in maheshwara
Kala in sudha vidya
Time (kalamu) in maheshwara
Niyati in sakti
Sakti in sudha vidya
Siva tatva in sada siva tatva

Sada siva also called as ***'Hiranyagarbha'*** when associated or conjoined with '***sudha vidya'*** is known as '***saadaakya kala'***. This is also called as ***'para, chidrupa,*** and ***kundalini'***

All these Tatvas are embedded in '***Sricakra'***

Upaasana* and *Srividya:-

> ***'Brahmanandam paramasukhadam kevalam jnanamurtim***
> ***dvandvatitam gaganasadrisam tattvamasyadilakshyam***
> ***ekam nityam vimalamacalam sarvadhisakshibhutam***
> ***bhavatitam trigunarahitam sadgurum tam namami'***
>
> **-** *Skanda purana, guru gita 2.1*
>
> *I salute to that sadguru who is the source of eternal bliss, supreme happiness, who has true wisdom, who is beyond the dualities, who is infinite, whose attention is always on the divine, who is unique, eternal, pure, steady, and who sees with the eyes of wisdom, who is beyond thoughts and beyond three gunas.*

The orthodox approach to divinity assumes following four stages which are progressive in nature:

1. Worshipping God in an external image having a recognizable form – '***pratikopasana'***.
2. Worshipping an image with the understanding that the image represents the all-pervasive divinity – '***pratirupa-pratimopasana'***.
3. Meditating on the attributes of divinity, which abide in one's own heart –'***bhava-pratimopasana'***. And
4. Worshipping the divinity by symbolic offerings – '***nidanopasana***'.

The last stage culminates in the rejection not only of external props like physical image, things of worship like flowers etc., but also the duality between the worshipper and the worshipped.

The latter form of worship falls into two stages: ***'sadhara'*** – with external props, '***niradhara***' –without such props. The ***saadhaka*** understands the symbolisms involved in the ritual sequence, he also knows that the props are only incidental and are dispensable, and however, depend upon them until the wisdom or truth dawns on him, and finally dispense with them.

The ritual of worship involves duality of the worshiper (***pujaka)*** and the worshipped (***pujya).*** The worshipper or the devotee, who has the power of understanding (***jnana-sakti),*** the power of resolving (***iccha-sakti),*** and the power of performing the rites (***kriya-sakti).*** '***Upasana'*** , pre-supposes the will , the aspect of understanding alone becomes relevant here. Thus the worshipper is described as knower ***(jnata),*** the one who has the power to understand the symbolism of worship, the object of worship (***jneya***) is '***Sri cakra'***, which is both a design (***yantra)*** and a ***mantra.***

Conventional worship has a third modality, in addition to the worshipper and the worshipped, i.e., the process of worship itself, suggested as the respectful reception (***arghya).*** '***Arghya'*** generally means water that is respectfully offered to the honored guest as a mark of welcome on his arrival. Etymologically it connotes something that is valuable, **('*arghyate pujyate', 'pujana-yogyam'*),** a thing of worth ***(pujopakaranam*).** The knowledge of symbolism ***(jnana)*** is what is used in the meditation here, for this is exclusively mental worship and dispenses altogether with all material implements as well as rites.

*'**Havis**'* generally means any oblation (like milk, ghee, grains etc) that is offered into the consecrated fire for propitiation of the deity, that is represented by the consecrated fire. This means anything that is offered as an oblation, and is external to the person who offers (***bahih stitam*).** In the present context, the offering offered is the attention that is given to '***Sri cakra'***, that corresponds to the oblation in a sacrificial fire. '***Hota' (hotr)***is the person who directly makes offerings into the fire ***(juhoti),*** here, it refers to the ***saadhaka*** , who is contemplating on the symbolism of '***Sri cakra'***.

In '***setu – bandha vyakhya'***, Sri Bhaskara –raya speaks of three stages : in the first stage the ***saadhaka*** looks upon the divinity as having a human form '***stula'***, in the second stage, the form of the Goddess is subtle '***sukhma*'**in the form of powerful sounds of '***mantra*'**, which the tongue can utter and the ear hear and the third transcendental '***para*'** form that can only be visualized by the mind, for it consists of accumulated impressions '***vasana'*** left in the mind of the devotee who has dedicated his whole life to the worship of mother – goddess. The spirit of the ***saadhaka*** is invigorated by directed mental processes ('***vasayati, karmana yojayati jiva- manamsi'***). The objects of his search and adoration can now be recognized in his own self and appear before him in the form of his own consciousness, '***vasana*** or ***chaitanya***'. Then the external rites have no meaning for the devotee any longer. The ***saadhaka's*** consciousness undergoes a transformation or '***bhavana*'** that he has made of the divinity in his own being.
Antararadhana or intimate deification, involves in slowly reducing the rajas and tamo gunas in the sadhakas body and trying to increase satva guna. 'Bhavanopanishad' described the details of 'antararadhana' in detail.

Vishnu – purana speaks of three types of '***bhavana***':

1. Contemplation on the absolute **'*Brahman'*** in terms of abstractions – '***brahmakhya***'.
2. Contemplation on the rituals – '***karmakhya*'**.
3. Contemplation on the '***brahman*'** with importance of rituals – '***ubhayatmika*'**.

The mother – goddess, '***paramesvari'*** is said to have three forms, 1. Subtle (***sukshma*),** viz., the fifteen lettered mantra '***pancadasi***'; 2. As '***kama-kala'*** **(*sukshma – tara*),** which is universal reality, and 3. As the

principle of '***kundalini'*** (***sukshma – tama***) in the psycho physiological constitution of the s***aadhaka*** himself.

Bhavana is '***upaasana'*** among these three forms and there by realize the identity between his own-self ***(jivatma)*** and the mother – goddess as (***paramatma),*** by realizing the import of three 'secrets' (***rahasya):*** the worship (***puja- sanketa),*** the mantra (***mantra – sanketa***) and the symbol of '***sri cacra'*** (***cakra – sanketa).*** The first is the physical plane ***(kriya*** or *stula*), the second on the verbal or subtle plane (***vachika*** or ***sukshma),*** and the third on the mental plane (***manas*** or ***para).*** These three are inter related. The first two are detailed in texts like ***Tripura- tapini – Upanishad*** and the third is in texts like ***Bhavano – panishad***.

The reason for '***bhavana'*** lies in the distinction made between two types of knowledge, transcendental (***para***) and transactional (***apara***)**.** The former is '***vidya***' with a set goal for emancipation (***mukti)*** by non – dualistic approach ***(advitopasana),***while the latter is avidya or the power that binds by the set goals of virtuous life (***dharma)*** by rituals prescribed in scriptures. In the context of spiritual discipline, the distinction corresponds to the intuitional realization ***(vitti***) and the devotional and ritualistic worship (***upasti***). – ***Brahma – sutra: Sri Sankara bhasyam***.

'***Parasurama –kalpa – sutra'*** is explicit in its recommendation that '***upaasana'*** as the best among the methods. ***Upaasana*** here is interpreted as the contemplation on the idea that one's consciousness energy (***chit-sakti),*** is different from the three conditions (wakefulness, dream and sleep) and the five sheaths (physical, vital, mental, conscious and blissful), and it facilitates rejection of the mode of corporate existence of the self (***jiva- bhava***) and helps in the identification with '***Parabrahman'***.

The consummate intention of the ***abhyasi*** is to become conscious of that unthinkable, unmanifest, of endless forms, the good, the peaceful, immortal, the origin of the worlds, without beginning, middle, and end, the only one, all-pervading, the formless and the wonderful, ***consciousness*** and ***bliss***. The world for him is a postulation, as good as non-existent, in the ***one reality*** that is immutable, formless, unqualified; and devoid of distinctions like the percipient, perception, and the perceived. The *energy* that is fondly aspired is free and beyond the contents of the limited human consciousness in its three categories: ***satva-rajas-tamas****;* that transcends all mental attitudes and emotions; that *one* which is completely awake always; that which is without any contamination from the divisive and contradictory embodied consciousness; that which is extremely still and tranquil; that which is *nitya,* without a beginning and also without an end. That ***energy*** has been pointed out in four ***Vedic maha-vaakyas -***

prajnanam brahma :	awareness is ***brahman***
aham brahmasmi :	real I is awareness
tatvam asi :	real ***you*** is awareness
ayam atma brahma :	essence of everything is awareness.

This *energy* characterizes emptiness, wholeness, and holiness; and remarkably is beyond all dualities, divisions, disintegrations, opposites, splits, bifurcations, separations, fragmentations, conflicts, contradictions, in spite of the wonderful and mysterious diversities of creation. Personification of this *energy* in a human body without let, in the form of ***guru***, indeed brings supreme happiness and most profound divine ecstasy. All the sages, saints, prophets, world teachers, incarnations, great men have had their own *gurus'*, however great they might have been.

Svetaketu learnt the nature of *truth* from ***uddalaka***, *Maitreyi* from ***yajnavalkya***,

Bhrigu from ***varuna***, *Narada* from ***sanatkumara***, ***Nachiketa*** from ***yama,***

Indra from ***prajapati***; and several others humbly as disciplined soldiers went to wise ones to learn ***brahma-vidya***.

Bhagawan srikrishna gained knowledge from ***rishi sandipani***, and *Srirama* from ***rishi vasishta***.

Deva-gana have ***brihaspati*** as their ***guru***. It was ***ashtavakra*** who moulded the life of ***janaka maharaja;***

It was ***Bhagawan srikrishna*** who made ***Arjuna*** and ***uddhava*** establish them-selves in the spiritual path.

And the greatest among the divine sat at the feet of ***adya-guru dakshinamurti.***

Goudapada imparted ***self-knowledge*** to his ***sishya govindapada***;

Sankara bhagavtpada got initiation from ***govindapada;***

Rousing of *kundalini* is definitely and only possible by the grace of the *guru* (***guru kripa***) through touch, sight or mere ***sankalpa.***

> ***'Yasya deve para bhaktir-yatha deve tatha gurau; tasyaite kathita hyarthah***
> ***prakashante mahatmanah'.***

- *Svetasvatara up.*

He whose devotion to the ***Lord*** is great, and who has as much devotion to the ***guru*** as to the ***Lord,*** unto him, that high-souled one, meanings of the sacred texts stand revealed.

> ***'Tad viddhi pranipatena pariprasnena sevaya***
> ***upadekshyanti te jnanam jnaninah tattva darsinah'***

- *b. g. 4.34*

> Learn thou this by discipleship, by investigation and by service. The wise, the seers of the *essence* of things will instruct thee in wisdom.

Sankara bhagavtpada also warns us against sham ***gurus****' too*-

> ***'Jatilo mundi lunchita-kesah***
> ***kashayambara-bahukrita-veshah;***
> ***pasyannapi ca na pasyati mudho***

udara-nimittam bahukrita-veshah'

- *Sankara bhagavtpada*

For the sake of this belly, what sort of disguise man puts on? One grows *jata* on the head, another shaves his head, another puts an orange-colored robe. Ignorant, he sees not though he sees.

Guru:

Guru is not a mere abstract conception; the guidance the disciple gets from the *guru* is never ever imaginary, but tangible and matter-of-fact. ***Guru*** in mortal form symbolizes the theme of personal transmission of the immortal secret of realization in a succession of instructors **(*guru parampara sampradaya*).** The never-failing successive transmission of the celestial wisdom constitutes the tradition. ***Vedic*** tradition takes ***guru*** in the sense of preceptor or elder; ***tantra sastra*** distinguishes between the preceptor who imparts scholastic wisdom (***siksha guru*),** and the master who communicates mystic power and all-penetrating intuitive wisdom (***diksha guru*).** The ***Vedic*** tradition also had the notion of initiation, like in the rite of ***upanayana***, cf. ***yajnavalkya smriti*** 1.34; and ***diksha, taittariya samhita*** 6.1.1.1, ***satapatha brahmana*** 7.3.12, ***aitareya brahmana*** 1.4.10 etc.), which was a magical rite in the nature of necessary prelude to the acquisition of scriptural knowledge.

The guru, (from the root '**gri' – 'gri krgrorucha, unadi**) is the one who imparts religious lore to the student ('**grnati upadisati – vedadi- sastrani')** or one who is adored because of his greatness in wisdom or austerity.

The '***guru***' is the lord, master, siva himself. He assumes numerous forms for the sake of transmitting the liberating wisdom. He is ever new, and he consists of nine aspects; but his transcendental form is only one. He is the sun that tears the darkness of all ignorance; he is a mere mass of consciousness; he is free, the highest; but his mercy constitutes his form.('***girti ajnanam antaryami rupena, avidyam nasayati***) However, he yields to his devotees and to the mature folk. He is the sence of discrimination in all men of discrimination; he is the expression in all modes of expression; he is the light in all the things that shine; and he is the knowledge in all knowing mortals. The devotee seeks that his own mind be of guru's seat.

While the ***guru*** is an individual, he also symbolizes the theme of personal transmission of the secret of realization in a succession of masters. This succession is known as ***sampradaya,*** which is defined in the holy texts as whispering into the ears of the prepared disciple the highest truth so as to awaken him spiritually, and the purpose of this transmission is to finally awaken the aspirant (***mahabodha-rupa)*** to the truth beyond space, time and forms. The human guru represents this hoary tradition; and he is the contemporary master, who has descended in an unbroken line of masters beginning with ***siva*** himself.

The guru not only reveals to the aspirant the transcendental reality but helps him realize his own essential reality ('***svartha-paramatma-prakatana-paro guruh')***.

The tantric tradition not only explains the evolution, proliferation, and projection of the phenomenal world of verbal expressions, but also teaches the unity of all presentations in the transcendental consciousness (***para- prakasa*****).** The power of the sacred word (***mantra-virya*****)** consists in its evocation of the awareness of the subjective factor, and thus helps in the realization of unity. The realization of the unity of the aspirant's real nature (***atma*****),** the power of phenomenal projections (***sakti*****),** and the principle of pure consciousness (***siva***) is first accomplished by the ***guru***, and then communicated to the disciple.

Adinatha, who is in the nature of the primordial shadow (***chhaya*****)** cast by the all**-** pervasive principle of pure power (***siva*****),** is described as the mental emanation of *siva*. When he got formed, the power of the parental *siva* descended into him (***sakti-pata*** and ***saktya-vatara***). This descent of power is the origin of ***guru*** principle.

The ***malini-tantra*** identifies the *guru* with the primordial revealer of the potency of the mantra (***mantra-virya*****).** And owing to the potency of the mantra, the four-fold values of life (***purusharthas,-'dharma*'** or virtuous living, '***artha****'* or wealth, *'**kama'*** or pleasures of life, and '***moksha'*** or final liberation) are accomplished.

'***guru rupayah'*** *– bhavanopanishad*

Bhavanopanishad describes the guru as 'source-energy' for all accomplishments.

As per some ***tantra*** texts, corresponding to these nine outlets for the central channel (***sushumna*****)** in the body, the master or ***guru*** is identified as the central channel and has nine forms through which his teaching and grace flow out to liberate the devotee. The principle of ***siva*** is said to flow out in three currents (***ogha*****),**so called because of the continuity in succession, each current having three forms(***divyaugha, sddhaugha*** and ***manavaugha*****),** thus providing nine guides to lead the devotee to enlightenment and liberation.

Different traditions provide variant lists of these nine guides, but the names are all symbolic and suggestive.

Conventionally, the three names 1.***guru (svaguru****)*,2 his guru(***parama guru*****),** and 3. His guru (***parameshti guru*****)** are recited, the names of earlier masters are not usually remembered and so are not recited.

As per ***kadi- vidya -tradition***:

a. The Devine current: 1. ***Prakasa*** (illumination) principle of ***siva***. 2. ***Vimarsa*** *(*deliberation) principle of ***sakti***, and 3. ***Ananda*** (bliss) awareness or ***para-samvit***.
b. The adept current: 4. ***Jnaana*** or ***sri-jnaana-*** knowledge concerning essential identity between the '***I-ness'*** and the '***This-ness'***, corresponding to the principle of '***suddha-vidya'***. 5. ***Satya*** or ***sri-satya*** (truth concerning the illumination and it's deliberation, corresponding to '***isvara'***), and 6. ***purna*** or ***Sri-purna*** (fulfillment or contentment corresponding to '***sadasiva*'**).

c. The human current: 7. ***Svabhava*** (nature or constitution, corresponding to the restricted principle of '***niyati***'), 8. ***Pratibha*** (institutional understanding or '***vidya*'),** and 9. ***Subhaga*** (well-equipped '***kala***').

The names as recited usually terminate with '***ananda-natha'***.

'Sastras' attach great importance to the role of *guru* in the spiritual career of an aspirant. ***Kularnava tantra*** says:

> *'**vina diksham na mokshah syaduktam sivashasane***
> ***sa cha na syadvinacharyam ityacharya parampara'***
>
> **-** *Kularnava tantra*
>
> Without initiation, there can be no release from the phenomenal bondage; and
> there can be no initiation without a master; hence the succession of masters.

In the word ***diksha, di*** signifies imparting of the true import of knowledge; ***ksha*** indicates destruction of all impediments to progress. Also the word ***diksha*** is cognate with the root ***dah*** (to burn), and signifies the desire to burn. By being burnt, one is not only cleansed, but assumes a better state of existence. ***Diksha*** is rebirth. Under the powerful impact of initiation, the ordinary constitution of the aspirant is transformed into an extraordinary assemblage of bodily and mental energies. Initiation by physical touch (***sparsa diksha*)** is considered the lowest of initiations. ***Diksha*** by the word of mouth (***vak*)** is higher than that; by a mere look (***drik*)** is still higher; and by penetrating into the very *being* of the aspirant (***vedha*)** is the highest. The ***vedha diksha*** is called ***poornabhisheka***, the perfect consecration, and the preceptor who accomplishes this initiation is hailed as ***sri-guru***. The respected prefix ***sri*** suggests the unrivalled excellence and perfect prosperity of ***transcendental bliss*** when all restraining and limiting factors are overcome. ***Bhavanopanishad*** says that the auspicious master is the all-causative power (***sri guruh sarvakarana bhuta saktih***). The first syllable ***gu*** in ***guru proposes*** ignorance, and the second ***ru*** suggests its removal (***gustvandhakarasya rukara stannivarakah***); hence *guru* signifies one who helps destroy the ignorance.

> ***'guruh pita gururmata gururdevo gururharih***
> ***sive rushte gurustrata gurau rushtena kaschana'***
>
> **-** *Rudrayamala 2.65*
>
> *Guru* embodies parents, ***vishnu*** and ***siva****;* should the *god* be wrathful against,
> ***guru*** will guard; but if ***guru*** himself is displeased, no one can save.
>
> *'**gurau manushyabuddhim ca mantre chakshara buddhikam pratimasu***
> ***silabuddhim kurvano narakam vrajet'***
>
> **-** *Kularnava tantra 2.45*

> One should not look upon ***guru*** as mere human being, or the ***mantra*** he bestows as merely words. A person who does this, or commits the mistake of looking upon an idol (***devata vigraha***) as mere stone, will certainly go to hell.

During the formal worship of the ***sricakra***, the ritual of ***nyasa*** involves identifying the midmost point of the sacred design (***bindu***) as ***sridevi*** herself, and visualizing around *Her* the three-fold currents of **the *gurus* – *ogha traya.***

> ***'yatha ghatashca kalasah kumbhashcaikarthavachakah***
> ***tatha mantro devata ca gurushchaikartha vacakah'***
>
> **-** *Sundara tapini up.*

> Just as the words pot, jar and pitcher suggest things alike, so also ***mantra, devata*** and *guru* are essentially the same. ***Mantra*** symbolizes the mind, ***devata*** stands for *prana* and ***guru*** represents ***atman***.

The customary invocation to the ***guru***, prescribed in ***tantraraja tantra*** (1, 96-100) illustrates the role of ***guru*** in the aspirant's spiritual unfoldment and development.

> ***Guru*** is the Lord, master, ***siva*** himself. He assumes numerous forms for the sake of transmitting the liberating wisdom. He is ever new, and he consists of nine aspects; but his transcendental form is only one. He is the sun that glows under the darkness of all ignorance; he is a mass of consciousness. He is free, the highest; but his mercy constitutes his form. However, he yields to his mature devotees. He is the sense of discrimination in all men of discrimination; he is the expression in all modes of expression; he is the light in all things that shine; and he is the knowledge in all-knowing mortals. The devotee seeks his own mind to be *guru's* seat.
>
> **-** *Tantraraja tantra*

The ***guru sampradaya*** began with the ***first master – adinatha mahakala,*** who is in the nature of the ***primordial shadow*** cast by the all-pervasive principle of ***pure consciousness – siva*** at the moment of creation. This descent of power called ***saktipata*** is the origin of ***guru*** principle. It is precisely in this sense that the very first sentence of the ***bhavanopanishad*** describes the master as the ***source energy*** for all accomplishments.

> ***'gururadya bhavecchaktih'***
>
> **-** *Tantraraja* tantra 35. 1

Sri Vidya:

Srividya is highly secretive in nature and has to be received directly from the preceptor. ***Yogini-hridaya*** says:

> ***'karnat karnopadesena sampraptamavanitalam'***
>
> – *yogini-hridaya* 1, 3
>
> From ear to ear, this knowledge has been propagated by the lineage of realized masters on this earth. The ***guru*** is the sole person who is eligible to transfer this knowledge to the disciple.

Kularnava tantra describes the glory of ***sriguru paduka mahamantra,*** which consists of **six *pranava***, ***hamsa mantra, khecari bija, navanatha bija, prasada para bija, viloma navanatha bija,*** **the *para prasada bija,*** the ***purnabhisheka yoga diksha*** title of the ***guru*** and the ***paduka dasakshari mahamantra***. A person who has obtained ***mahapaduka*** is eligible to chant all ***mantras***, whether explicitly given by the ***guru*** or not. ***Mahapaduka*** should be passed on to the most eligible of the disciples only.

'Swaprakaasa sivamurthy rekika

Tadvimarsa tanurekikatayoh

Samarasya vapurishyate

Parapaduka para sivatmano guruh'

Padukanta deeksha is not just getting initiated by ***mantropadesa.*** It is invoking ***kundalini*** and taking it up to ***sahasrara*** and bathing it in the divine nectar (***sudha dharabhi shikta***) and this is the true essence of ***padukanta deeksha.***

The ***parampara*** of ***samayachara Srividya*** is:

> ***'Prakasarupam Sivam adinatham parambikam samkaram adidevam***
> ***Narayanam padmabhuvam vasishtam saktim ca tatputra parasaram ca***
> ***vyasam sukam gaudapadam mahaantam govinda yogindram adhaasya shishyam***
> ***Sri sankaracharya madhaasya padmapadam ca hastamalakam ca sishyam***
> ***Tam totakam varthikakara manyan asmadgurum santata manatosmi'***

Saadhaka sequentially should develop various virtues like straightforwardness, service to ***guru***, the sick and old persons, ***ahimsa, brahma charya,*** spontaneous generosity, ***titiksha, sama drishti, samata,*** spirit of service, selflessness, tolerance, limited ingestion of food, humility, honesty, etc. Those who are addicted to sensual pleasures or those who are arrogant and proud, dishonest, untruthful, diplomatic, cunning and treacherous, and who disrespect the ***guru***, and take pleasure in vain controversies and worldly actions can

never attain success in ***upaasana. Kama, krodha, lobha, moha, mada***, and ***matsara,*** should by necessity be completely annihilated.

'Ahamkaram balam darpam
Kamam krodham parigraham;
Vimuchya nirmamah santo
Brahmabhuyaya kalpate'

Having cast aside egoism, violence, arrogance, desire, wrath, covetousness, being selfless and peaceful, one is fit to become ***eternal.***

'Baahya pooja na kartavya kartavya baahya jaatibhi

Saakhudraphaladaa nrunaam ihikardhika sadhanaath'

The idol worship can lead to the fulfillment of worldly desires, for those who want mukti (freedom from birth and death) worship of the inner soul is prescribed.

All the external objects are embodiment of worldly desires; hence the saadhaka has to leave them.

Of the ***tri-gunas*** (***satva, rajas*** and ***tamas***), the saadhaka should try to inculcate satva guna and leave the other two gunas. This is the essence of Antaraaradhana. This is explained in detail in 'bhavanopanishad'.

Upaasana **is** ***objective meditation,*** a willful and determined focusing of consciousness on an external object, or form, or a perception like love, compassion, strength, etc. ***Nididhyasana*** is a subjective meditation (***atma vicara*)**, in which the ***abhyasi*** withdraws his *ego* to its original source, instead of allowing it to chase the surrounding world. As withdrawal of ***ego*** is complicated, the aspirant by observance of continence, and with the help of an adept ***guru,*** motivates and prepares his intellect through ***upaasana*** initially, and rises to ***Nididhyasana*** level of contemplation. ***Vidyaranya muni*** too ratified this distinction by describing ***upaasana*** as ***vastu-tantra*** (object-oriented) and ***Nididhyasana*** as ***kartri-tantra*** (subject-oriented), and that both are not contradictory, but complementary to one another. A distinct awareness of the ***higher self*** is common to both *upaasana* and ***Nididhyasana***. It is more correct to call ***Nididhyasana*** as ***self-inquiry***, and the path of knowledge (***jnaana marga*).** It is better, nay even necessary to combine ***self-inquiry*** with ***upaasana. Upaasana*** increases one's power of concentration but does not necessarily increase one's power of self-control to an equal degree. ***Nididhyasana*** enables the aspirant to abide in the real abode within and remain calm and unaffected by the environment.

In ***Vedic*** period ***upaasana*** first appeared as part of sacrificial rituals in the ***brahmanas*** and was described as ***angavabaddha***. The same was practiced as substitution-meditations in the ***aranyaka***; and as ***vidya*** in the ***upanisads***. Thus ***vidya*** represents the highest form of ***upaasana*; a paradigm of *brahman*.** There are at least 32 of these ***vidyas'***, among which

- ***gayatri-vidya,***
- ***antaraditya-vidya,***
- ***madhu-vidya,***
- ***sandilya-vidya*** and
- ***dahara-vidya*** are more popular.

Brihadaranyaka, chandogya and ***taittiriya*** are the rich storehouses of these ***vidyas***'.

Vivartavada says that the material world is a reflection of ***brahman,*** like a reflection of the moon on water. ***Brahman*** should not be mistaken for substance here; it is ineffable. ***Adhyasa*** and ***apavada*** deductions in ***vivarta school*** conceived three levels of awareness:

Pratibhasika	**-** complete illusion
Vyavaharika	**-** conventional or useful illusion
Paramarthika	**-** transcendence

In complete illusion footing one thinks that the reflection is real. In conventional illusion, though still seeing it, one figures it out to be reflection, and acts to overcome it. In transcendental position, one's sense of individual identity, the substance that gives form to illusion, is eliminated entirely. Only then is illusion exterminated. Hence an ***advaitin*** on conventional illusion platform (***vyavaharika***) does ***pratika-upasana*** (symbolic forms of *god*), but with the associated imperative objective of dissolving into the ***impersonal oneness*** all dualities in the form of worship (***dhyana*), worshiper (*dhyatru*)** and worshiped (***dhyeya*).**

There is a theistic and an atheistic form of ***samkhya school*** of thought. The word ***Sankhya*** means ***count*** as it counts up the elements of reality and categorizes them within two ultimate principles – ***purusha***, the spirit, and ***prakriti***, the matter. ***Prakriti*** forms the world, and ***purusha*** gives it consciousness. Individual souls called ***jiva*** fall in the category of ***purusha***, and are eternally distinct from one another. Under the influence of ***prakriti, jiva*** become bound by the ***sattva*** (goodness), ***rajas*** (passion), and ***tamas*** (ignorance); and develop physical forms consisting of gross and subtle material elements, suffering pains of birth, old age, disease and death repeatedly. Essentially ***jiva*** are always pure. When ***jiva*** ceases to identify with the external coverings of the false ego, intellect, mind, senses and the sense objects, it is released from suffering. The means to detachment is self-analysis through ***upaasana***. ***Sakta vedanta*** appears to be a combination of ***samkhya*** and ***advaita*** doctrines.

Mother goddess is worshipped as ***usha*** and ***aranyani*** in ***Rg-veda****;*
as ***gayatri*** in ***Yajur-veda****,*
as ***durga*** in other ***vedas****; and*
as ***uma, hymavathi, narasimhi, tripura*** in ***upanisads****'.*

The twenty four lettered ***gayatri mantra is embedded in the*** epic ***Ramayana*** of ***valmiki*** consisting of twenty-four thousand verses. ***Purana, samhita, agama*** and ***tantra*** texts ***have*** worshiped ***Her*** in hundreds of names and forms. Thus from the times immemorial till now there is an unbroken tradition of the *god* being worshipped as ***mother.*** She is worshipped with the object of reaching and realizing higher and higher levels of consciousness and ***jnaana***. Depending on the ***sampradaya*** (*tradition*) and ***samskara*** (***the imprints left on the subconscious mind by experience through performing rites***) of the ***saadhaka, Tantra sastra*** prescribes six ways of worship of the same ***parabrahman***. These are ***saiva, vaishnava, koumara, ganapatya, soura*** and ***sakta.*** The most expansive of these is undoubtedly ***sakta.***
Many people question the meaning of 'Tripura' and 'Lalita', given below is a brief note on these two deities.
1. <u>Tripura</u>: - Older than the primordial three. For it is said "Devi is called Tripura because, she is older or ancient to the three (Brahma, Vishnu and Rudra)". Tripurarnava Tantra says that the "Tripura indicates the three nadis – Sushumna, Pingala and Ida; and Manas, Buddhi and Citta; as Devi dwells in these, she is called Tripura"
The Gaudapada sutra says 'the difference is by the three tattvas'. The Brahman is divided into three by the three tattvas. The tattvas are explained variously as qualities, forms, states of consciousness, worlds, pitha, bija, divisions of pancadasi, pura beyond these. The Laghustava (v-16)" there are three Devas (tri murtis)three vedas, three fires, three energies, three notes(svaras), three worlds, three abodes or puras, three sacred lakes, etc. Whatever in the world is threefold such as the three objects of Human Desire, all these, O divine one, really belong to your name. Kalika Purana says – your sphere is triangular --- because everything is threefold, you are called 'Tripura'. Or, as stated in 'prayoga of Bhavanopanishad of Sri Bhaskararaya, tripura, the three feet, white, red and mixed. The white foot indicates the pure samvit which is untainted by any upAdhis. The red foot indicates the parahamta or the supreme egoism, the first vritti from the samvit. The mixed indicates the above as one inseparable modification or vritti. The mantras belonging to these with the explanation and the nature of the same in Tantras. The supreme energy is called 'Tripura'.
Tripura, Paramaśiva, because Brahma, Vishnu and Rudra are his body. The Kalika purana says, "By the will of pradhāna the body of Siva became three, the upper part of Mahesvara became Brahma with five faces and four arms with the color of the pericarp of lotus, the middle part became Vishnu of the blue color, having one face, four arms bearing the conch, disc, mace and lotus. The lower part became Rudra having five faces, four arms and the color of white cloud and the Moon as a crest jewel. All these three Puras are in

Him/Her, hence called Tripura. Tripura, who has three puras, i.e. circles, angles, lines, syllables,etc. the Kalika-purana says : "She has three angles as well as three circles and her bhupura is three lined; her mantra is said to be of three syllables, and she has three aspects. The Kundalini energy is threefold in order she may create three gods; thus since she is everywhere triple, she is called Tripura".

Tripura, who is the treasure house of this samsara, who is of red complexion, whose limbs resemble those of Kamaraja, who is praised by the three gods of three gunas, who is a secret deity (*ekanta)),* who dwells in the *bindu*, and who manifests the universe. The threefold aspect of Bindu, as Bindu (Kāryya), Nāda and Bīja are Śivamaya, Śivaśaktimaya, Śaktimaya; Para, Sūksma, Sthūla; Icchā, Jñāna, Kriyā; Tamas, Sattva, Rajas; Moon, Fire and Sun; and the Śaktis which are the cosmic bodies known as Īśvara, Hiranyagarbha, and Virāt. All three, Bindu, Bīja, Nāda are the different phases of Śakti in creation, being different aspects of Para bindu the Ghanāvasthā of Śakti. The order of the three Śaktis of will, action and knowledge differ in Īśvara and Jīva. Īśvara is all knowing and therefore the order in Him is Icchā, Jñāna, and Kriyā. In Jīva, it is Jñāna, Icchā, and Kriyā. Icchā is said to be the capacity which conceives the idea of work or action; which brings the work before the mind and wills to do it. In this Bindu, Tamas is said to be predominant, for there is as yet no stir to action. Nāda is Jñāna Śakti, that is, the subjective direction of will by knowledge to the desired end. With it is associated Sattva. Bīja is Kriyā Śakti or the Śakti which arises from that effort or the action done.

Nāda in which Sattva prevails is called Ardhendhu, and Bīja the combination of the two (Icchā and Jñāna) in which Rajas as Kriyā works is called Bindu. The three preceding states in Kundalini are Śakti, Dhvani, and Nāda. Kundalini is CitŚakti into which Sattva enters a state known as the Paramākāśāvasthā.

When She into whom Sattva has entered is next pierced by Rajas, She is called Dhvani which is the Aksarāvasthā. When She is again pierced by Tamas, She is called Nāda. This is the Avyektāvasthā, the Avyakta Nāda which is the Para bindu. The three Bindus which are aspects of Para bindu constitute the mysterious Kāmakalā triangle which with the Hārddhakalā forms the roseate body of the lovely limbed great Devi Tripurasundarī who is Śivakāmā and manifests the universe.

2. <u>Lalita</u>: - The Goddess is indicated as the Creator, Preserver and Destroyer of the Universe. ***Lalita*** is indicated as possessing two other functions, that are – Annihilation and Re-manifestation which are not associated with any other deity. The deity who possesses these five functions (***panca krutya parayana***), is described in different ways and is indicated by the name –***Lalita.*** This is her special name and belongs to no other deity.

As stated in *Padma purana* – "Transcending all worlds she sports (*lalate);* hence she is called ***Lalita***."

Worlds mean her surrounding deities. 'Transcending' being above their abodes in the Bindu. 'Sports' – shines brilliantly. Above Sakti and Siva, there exist various manifestations of Lalita (Parasakti) and of Sadasiva; each with its own grades and spheres; but Mahasakti (Lalita) which is the same as Parasiva, crossing all worlds, has her abode in that supreme sphere called Maha-kailasa. She is formed of pure and

.

The kama-sastra says; Lalita means tenderness; as she has all the above mentioned qualities, and also means erotic actions. It is also said that She is rightly called Lalita for She has nine divine attendants concentrated sattva without any admixture of rajas and tamas; where as other saktis have a preponderance of sattva guna over the other two (rajas and tamas) and not the pure sattva. She is also called as Kameswari. Lalita also indicates that she is fond of elegant things (srigararasa).

The wise say that the word '***Lalita'*** – has eight meanings, they are – ***Brilliancy, Manifestation, Sweetness, Depth, Fixity, Energy, Grace*** and ***Generosity***; these are the eight human qualitiesin the 'Sri cakra'' and her bow is made of sugar-cane and arrows are flowers. According to the 'sabdarnava' Lalita means beautiful. The above are supported by the ***Kurma, Padma, Skanda, Devi, Kalika, Brahmanda, Markandeya*** and other puranas.

The Srutis say "She was *asat* (non-being) in the beginning" – Taitariya.Up.,II.7; "In the beginning ,She was *sat*(being) only" – Ch.Up.,VI.11; "There was , at that time,neither *sat nor asat*" –Tai.Br.,II.8.9.3.

From these Srutis we can gather that there existed pure conciousness and this pure conciousness is called Lalita.

The ultimate proof of authority is Spiritual Experience either recorded in Veda or realized in Samādhi. Is the Great Mother (Magna Mater) of all natural things (Natura Naturans) and nature, itself (Natura Naturata)? In Herself (Svarūpa) She is not a person in man's sense of the term, but She is ever and incessantly *personalizing*; assuming the multiple masks (Persona) which are the varied forms of mind-matter. As therefore manifest, She is all Personalities and as the collectivity thereof the Supreme Person (Parāhantā). But in Her own ground from which, clad in form, She emerges and personalizes, She is beyond all form, and therefore beyond all personality known to us. She works in and as all things; now greatly veiling Her consciousness-bliss in gross matter, now by gradual stages more fully revealing Herself in the forms of the one universal Life which She is. Her most gross manifestation, that is, sensible matter (Bhūta), then Her more subtle aspect as the Life-force and Mind, and lastly Her Supreme Śakti aspect as Consciousness.

Parabrahman in ***sakta school*** is chiefly known as ***lalitha para bhattarika***; many other names and forms being ***kali, tara, shodasi, bhuvaneswari, chinnamasta, bhairavi, bagalamukhi, matangi, kamala***, etc; or the their male consorts (***mithuna)*** being ***mahakala, akshobhya, panchavaktra kameswara, tryambaka, kabandha, dakshinamurthy, maharudra, matanga, sadasiva, mahavishnu,*** etc. ***dhumavathi*** is a widow without a ***purusha mithuna***.

Other than these there are ***mahavidya goddesses, navadurgas', kaamakhya*** and other fifty one ***sakti-peetha devatas', maha-lakshmi, maha-saraswathi, mahakali,*** etc. ***mahatripurasundari***, perching on the left lap of ***kameswara*** as ***His kameswari***, the ***great,*** the ***beautiful***, the ***essence,*** the ***super consciousness,*** the ***reality*** that dwells in the three ***cities*** (***tri-pura*:** gross, subtle, causal; waking, dreaming, sleeping; conscious,

unconscious, subconscious), is the presiding chief deity in the ***sanctum sanctorum, sricakra,*** with ***Her*** complete ***anga, ayudha, avarana, nitya, amnaya, parivara devatas'***.

Srividya is the essence of sixty-crore mantras, and this credit is not given to any other *mantra* by any *tantra.*

- *Vamakesvara tantra,*
- *chatuhshatee,*
- *rudrayamala tantra,*
- *shubhagama pancaka,*
- *candra-kalashtaka tantra,*
- *tantraraja tantra,*
- *srividyarnaya,*
- *jnanarnaya,*
- *tripurarnaya,*
- *tripurasara-sarvasva,*
- *prapancha-sara,*
- *kularnaya,*
- *yogini hridaya,*
- *nitya shodashikarnava,*
- *sanatkumara samhita,*
- *dakshinamurthy samhita,*
- *parasurama kalpasutra,*
- *subhagodaya,*
- *srividyaratna sutras,*
- *ananda lahari,*
- *agama kalpadruma,*
- *tantra cudamani,*
- *tripurasara samuccaya,*
- *trikanda sarartha bodhini,*
- *dakshinamurthy kalpa,*
- *para pancasikha,*
- *shatcakra nirupana,*
- *sarada tilaka,*
- *brihat sreekrama,*
- *lalita rahasya,*
- *lalitopakhyana,*

- *mala-mantras',*
- *saktananda tarangini,*
- *sreekrama, srimata,*
- *sreetatva cintamani,*
- *sreevidya ratnakara,*
- *sanketa paddhati,*
- *svaccanda samgraha,*
- *kamakala vilasa,*
- *kalika purana* and other *puranas*,
- *varivaysa-rahasya,*
- *saubhagya bhaskara,*
- *saubhagya setu,*
- *saubhagya ratnakara,*
- *kundalini kalpataru,*
- *devyupanishad* which are around 24 in number,
- *nrisimha tapini,*
- *prayoga sara,*
- *bhairava yamala,*
- *matrika bheda,*
- *rahsayagama,*
- *devi yamala,*
- *maha niravana tantra,*
- *bala vilasa tantra,*
- *kula cudamani tantra,*
- *todala tantra ,*
- *visva sara tantra,*
- *parananda tantra,*
- *kankalamalini,*
- *malini vijayottara tantra,*
- *gandharva tantra,*
- *gautameeya tantra,*
- *lalita tantra,*
- *sammohana tantra*, etc.,

To name a few are some important texts on ***Srividya.***

Srividya devi principally has three forms - gross, subtle, and supreme (***sthula, sukshma, para*****).**

The gross form of her consists of anthropomorphic features with hands and feet; the subtle is her Mantra; and ***para*** is her real ***svarupa***.

Para **is *supreme consciousness,*** and beyond human comprehension.

It is believed that at pre-creation period, as everything was on hold, ***prakasa*** and ***vimarsa*** **(*siva-sakti)*** aspects of ***brahman*** were as one unitary entity, a state predicated as ***parasamvit.*** Stirred by the force of ***volition*** (***iccha)*** duality got projected from ***parasamvit.***

Prakasa is infinite light of ***siva consciousness*; *vimarsa*** is the reflection (***bimba*)** of ***siva*** in ***sakti*.** This ***bimba*** is the integral, all-comprehensive, all-inclusive ***universal ego*** principle, in a way ***siva consciousness***.

The first reflection (***bimba*)** is the ***aham*** principle, and its ***pratibimba*** (mirror image) is none other than the universe, the ***idam*** principle.

In ***parasamvit*** both ***aham*** and ***Idam*** existed in a subtle condition as subject and object principles.

In ***Srividya*** tradition sound is considered as one of the most important principles of existence, as it is both the source of matter and the key to become free from it. Four stages of ***sabda*** are explained in detail in ***Vedic literature.*** Sound is that which conveys the idea of an object. In the ***Vedic*** conception the ***akshara*** (letters) are ***bija*** (seeds) of existence. Perceptible sound is catalogued into 50 ***sanskrit akshra*** starting from ***a*** and ending with ***ksha***. ***Akshara*** literally means *infallible* or ***supreme*.** The source and sum of all ***akshara*** is ***pranava*** **(*Om*).**

Bhagavad gita says **-**

'Karma brahmodbhavam Vidhi
brahmakshara-samudbhavam
tasmat sarva-gatam brahma
nityam yajne pratisthitam' **-** b g

Regulated activities are prescribed in the ***Vedas*. *Veda*** actuated from the sacred syllable ***Om,*** *the* all-pervading ***transcendence. Akshara,*** while we're on the subject, is potent sound constitutionally connected to objects as ***sabda*** (sound) and its ***artha*** (meaning). Sound is referred to as ***vak*** in ***Vedic literature***. It also indicates the presence of a speaker; hence a product of consciousness.

'***sabda iti cennatah prabhavat pratyaksh anumanabhyam'***

\- *Brahma sutra 1.3.28*

Creation of all living entities proceeds from ***prajapati*** who recollects the generic words in the beginning of creation, the meanings of the words call up to ***his*** mind, and ***he*** recites corresponding words. ***Rg veda*** postulates that ***brahma*** created the gods by the word. He created men and others by the word ***asrigram****;* by

the word ***indavah*** the manes; by the word ***tirahpavitram*** the planets; by the word ***aasavah*** the hymns; ***visvani*** the ***sastras;*** and by the word ***abhisaubhagah*** the other beings. From this we can begin to understand the potency of sound and its meaning.

Since sound is the non-material source of the material manifestation, it is the key by which one can become free from bondage. It is the thread-like link between the material and spiritual realms. ***Brahma sutra*** resonate hypothesizing, '***liberation by sound.'***

*'**anavritti sabdatdanavritti sabda't***

- *Brahma sutra 4.4.22*

On the final dissolution of the world of the conditioned ***Brahman,*** they attain along with the ***lord*** of that world what is higher than that conditioned ***Brahman.*** Non-return stands as an accomplished fact for those from whom the darkness of ignorance has been completely removed as a result of their full illumination.

Tantra system accepts the ***purva mimamsa*** theory of the perpetuity of ***sabda*** and ***artha*** (sound & meaning) by calling them ***siva*** and ***sakti.*** As sound is of the nature of ***syllables*** **(*varna*)*, tantra*** affirm that the creative force of the universe resides in all the letters of the alphabet. The different letters symbolize the different functions of that creative force, and their totality is designated as ***matrika*** (mother in essence). For that reason ***mantra*** are the subtle form of the presiding deity; and the purpose of one's meditation through the ***mantra*** is to communicate with the deity of that particular ***mantra.*** The sound of a particular ***mantra*** has to pass through ***para, Pashyanti, madhyama*** and ***Vaikharī*** stages before it is fully experienced by the listener in perfection. Each stage of sound corresponds to a level of existence, and one's experience of sound depends upon the refinement of one's consciousness. These four levels of sound correspond to four states of consciousness. ***Para*** represents the ***transcendental consciousness; Pashyanti***, the ***intellectual consciousness***; ***madhyama,*** **the** ***mental consciousness;*** and ***Vaikharī***, the ***physical consciousness.*** These states of consciousness correspond with the four states of awareness known as ***Jagrat, swapna, sushupti***, and***Turiya***–orthewakeful, thedreaming, thedreamless, and andthetranscendentalstates.

Sabda-brahman in its absolute nature is called ***para*** from where the other three forms of sound actuated. The word principle, ***sabda Brahman,*** is not defined in terms of the temporal nature of our cognitive states, because it functions as an inherent, primordial ground of all cognitions. ***Sabda*** is expressed sound that is possible in ether principle (***akasa tattva)*** and is broadly two types- the lettered sound (***varnatmaka)*** as it is made out of letters of the alphabet and the unlettered sound (***dhvanyatmaka*****).** Various eminent books and authors, like ***vaisesika nyaya sutra*** **of** ***kanada, padartha dharma sangrahan*** **of** ***prasastapada, upaskara bhasya*** **of** ***sankara misra, nyaya kusumanjali*** **of** ***udayanachara,*** have through exhaustive reasoning enunciated and categorized ***sabda*** as mortal ***(anitya*****).**

'Catvari vak parimita padani tani vidurbrahmana ye

Manisinah guha trini nihita nenjnayanti turiyam vaco

Manusya vadanti' **--** *Rg veda 1.164.45.*

Vak is said to reside in the upper half of heaven, with only a portion of her known to mortals. ***Vak*** is divided into four parts (***catvari). Para, Pashyanti, madhyama*** and ***Vaikharī*** are the four forms of ***vak***. ***Vaikharī*** is the faculty of speech, which is syllabic and audible, perfect but strayed form of ***sabda***. ***Madhyama*** is eternal, subtle but clutched and embraced by ***buddhi*** posing as the material cause. ***Pasyanti*** is self-luminescent ***(svayam prakasaka)*** consciousness principle (***samvit*). *Pasyanti, madhyama*** and ***Vaikharī*** are individually three-fold as gross (***stula*),** subtle (***Sukshma*)** and transcendental (***para*).** The subtle form of ***Pashyanti*** is ***para-vak.*** Early grammarians held that ***suksma-pasyanti*** as ***para para***.

Vaikharī vak is the ultimate externally perceptible ***sabda, madhyama*** is the intermediate unexpressed state of sound in the heart, ***and Pashyanti*** is the vibratory ***nada-rupa sabda*** energized with the assertive intelligence.

Etymologically ***Pashyanti*** means ***that which can be seen or visualized***. This sound is intuitive and connected to the object, and it is the finest impulse of speech.

Para-vak is the transcendent sound, the highest or farthest, and is beyond the perception of the senses. It is an unvibratory condition of sound (***Avyakta*)** beyond the reach of mind and intelligence.

On the ***macro cosmological*** level ***Vaikharī, madhyama*** and ***Pashyanti*** correspond respectively to ***bhuh, bhuvah*** and ***svah;*** and the ***para-sabda*** corresponds to the ***supernal consciousness***.

Kalidasa draws an analogy between the inseparable ***sabda-artha*** with ***siva-sakti*** and attributes ancestral parentage to them for the universe of names and forms.

'Vagartha viva sampriktau vagartha prati pattaye

Jagatah pitarau vande parvati paramesvarau' *–Kalidasa.*

Sabda or ***dhvani*** also is ***prākrita*** and ***vaikrta,*** the former representing ***sphota*** and later manifesting as its purposeful change (***sphotah vikriti)*** resulting into a vast fountainhead of thought process in ***buddhi***.

Om itye tadaksara midam sarvam

Omityekaksaram brahma

Omitidam sarvam

Omiti brahma **--** *Sruti*

Volition-knowledge-action principles of ***Brahman* (*Iccha-jnaana-kriya sakti'*)** correspond to ***Pashyanti-madhyama-Vaikharī sabda***. The existential physical, subtle, causal realities (***sthula-sukshma-karana***) are connected to ***Vaikharī, madhyama, Pashyanti vak. Para vak*** is ***sabda Brahman***. These four existential realities further correspond to the four states of consciousness (***Jagrat-swapna-sushupti-turīya*). *Nada-bindu Upanishad, Bhartrihari's Vakyapadadiya, Prasna, Mundaka, Mandukya, Maitri Upanishad, Katha Upanishads*** have elaborately discussed the concept of ***sabda, vak, matrika***.

Bhaja govindam, one of the most famous works of *Sankara bhagavatpada,* an effective pestle that pulverizes ignorance (***moha mudgara***) advocates earnest worship as the only effective contrivance to attain ***Moksha***. It can be achieved only by ***sravana, manana*** and ***nididhyasana*** of ***guru vakya. Srividya*** is the bow; ***atman*** is the arrow and ***sivasaktaikya rupini Lalita*** is the aim; one should aim at it with great care and then, like the arrow, becomes one with it. When that Highest is cognized, all ***Karmas*** do not affect him any longer.

Samayācāra:

sudha-sindhor madhye sura-vitapi-vati parivrte
mani-dweepe nipo'pavana-vathi chintamani-grhe;
shivaakare manche parama-shiva-paryanka-nilayam
bhajanti tvam dhanyah katichana chid-ananda-laharim.
- *Soundarya lahari***-** *8*

Blessed indeed are the few who worship Thee, the flood of
Infinite bliss-consciousness, as abiding on a mattress that is
The parama siva, spread on the couch of the form of siva
(Sadasiva), inside the mansion constructed of the wish yielding
Cintāmani gems, amidst a pleasure garden of
Nipa trees, in the manidwipa – isle of gems, which is
situated in the midst of the ocean of nectar and fringed
by rows of celestial Kalpa trees

Sri-Puram: The abode of Sridevi: Mani dweepam

The abode of ***sridevi*** is ***sripuram****, or the Mani dweepam, is* the divine monarchy, and is mentally meditated upon by the ***bona-fide saadhaka*** the following way.

In the middle of the ocean of nectar (***amritambodhi*)** a summit of a mountain (***meru sringa*),** on the ***ratna sanu*** (mountain ridge) is the confederacy (***samrajya*)** of ***sridevi***, designed and actuated by the ***principal universal architect* (*deva silpi*).**

Entering the doorway (***pura dvaram*),** in the middle of the grooves of celestial trees, is located one iron (***kalayasa*)** and bronze (***kamsya*)** mansion (***sala***) housing ***maha-kala*** with his consort ***maha-kali.***

In the middle of the rows of wish-granting trees (***kalpa vriksha*)** is the mansion made up of bronze and copper (***tamra*)** of ***vasanta-ritu*** (corresponding to spring), which is personified as ***raja,*** and accompanied by his consorts ***madhu sri*** and ***madhavasri.***

In the midst of ***santana*** trees and in the mansion made of copper and lead (***seesa*)** are raja ***grishma ritu*** (corresponding to summer) along with ***sukrasri*** and ***sucisri.***

In the centre of ***haricandana*** tree grooves (sandal wood), and in the mansion made of ***seesarakuta*** is ***varsha ritu raja*** (corresponding to monsoon) along with his 12 ***nabhasri*** and ***nabhsyasri saktis.*** In the midst of ***mandara*** groove (the coral tree, one of the 5 trees of the paradise) and in the mansion made of ***arakuta*** (brass) and ***pancaloha*** (an alloy of gold, silver, brass, iron and copper) is ***sarad ritu raja*** (corresponding to autumn) along with ***ishasri*** and ***oorjasri*** consorts.

In the middle of ***parijata*** groove (coral tree with large crimson flowers, one of the 5 trees of the paradise) and in the mansion made of ***pancaloha*** and ***raupya*** (silver or silvery metal) is ***hemanta ritu raja*** (corresponding to pre-winter) along with his consorts ***sahasri*** and ***sahasyasri*.**

In the middle of ***kadamba vatika*** (garden of orange-colored fragrant blossoms) and in the mansion made of ***raupya*** and ***souvarna*** (gold or gold colored metal) is ***sisra ritu raja*** (corresponding to winter) along with his consorts ***tapasri*** and ***tapasyasri,*** and ***matanga kanyas***.

Located in the mansions made of ***souvarna*** and ***pushyaraga* (**topaz) are ***siddhis*** (supernatural powers); in the mansions made of ***pushyaraga*** and ***padmaraga*** (rubies) are ***caranas****'* (celestial singers); in the mansions made of ***padmaraga*** and ***gomedha*** (zircon gems) are ***bhairavas****'* and ***yoginis'***; in the mansions made of ***gomedha*** and ***heera*** (diamond gems) are ***apsara, gandharva, kinnara, kimpurushas;*** in the mansions made of ***heera*** and ***vaidhurya*** (cats-eye gem) are ***pannaga*** (serpents) and ***balidaityas'*** (demonical spirits related to propitiatory oblations); in the mansions made of ***vaidhurya*** and ***indraneela*** (blue sapphire gems) are the groups of ***satvic sadhakas'***; in the mansions made of ***indraneela*** and ***muktaratna*** (pearls) are

asta dikpalakas (eight guardians of directions of space); in the mansions made of ***muktaratna*** and ***marakataratna*** (emeralds) are ***dandanatha*** and ***tiraskarini devata***; in the mansions made of ***marakata*** and ***vidrumaratna*** (coral) are ***brahma*** (a divinity presiding over procreation) along with ***maricis'*** (rays of light); in the mansions made of ***vidruma*** and ***manikyaratna*** (rubies) is ***vishnu***; in the mansion made of ***manikyaratna*** and within the mansion made of thousand pillars (***sahasra sthamba*)** are ***siva*** and ***gajanana*** (***ganapati***); in the mansion made of thousand pillars and located in ***manas sala*** is ***tara devi*** (otherwise known as ***kurukulla***, the mother goddess of ***lalita-devi*)** located in ***amrita vapika*** (ambrosial pond); in the midst of the mansions of ***manas*** and ***buddhi*** is the ***ananda vapika*** (pond of *bliss*) of ***amritesvari*;** in the midst of ***buddhi*** and ***ahamkara*** mansions is the ***vimarsa vapika*** (pond of creative power and light of consciousness) of ***sushumna amrita*** (divine nectar in ***sahasrara*)** of ***kurukullamba*;** in the mansions of ***ahamkara*** and ***suryabimba*** are ***martanda bhairava*** with his consorts ***cakshusmati*** and ***chaya devi*;** in the mansions of ***surya*** and ***chandra*** is ***somanatha*** surrounded by ***nakshtra saktis*** (luminous constellations); in the midst of the mansions of ***chandra bimba*** and ***maha-sringara*** (divine love) is ***kusumayudha*** (***manmatha*)** accompanied with ***sringara sakti*;** in the centre of ***sringara sala*** is the ***cintamani griha***, (mansion made of wish-fulfilling gems), demarcated with *dik* and ***vidik*** (directions in the sky) details, embellished by ***cidagni*** (the fire of knowledge), ***sri-cakra*** (chariotwith nine stories implying the ***nava-yoni cakra*), *geya-cakra*** (chariot with seven stories implying the seven notes of music), ***kiri-cakra*** (chariot with five stories implying the five ***sakti-kona* of *sricakra*),** with the ramparts of ***brahma, vishnu*** and ***mahesvara*** in the eastern ingress, and surrounded by the 96 celestial ***kalas'*** (the almightinesses of ***sridevi*),** in the ***mahapadmatavi*** (lotus forest) are the ***shadamnaya devatas*** (all ***vedic*** and scriptural gods and goddesses); on the eastern side of ***cintamani griha,*** the ***sanctum sanctorum***, are ***mantrini*** and ***dandanatha*** **(*syamala-varahi*);** then the ***purva, dakshina, paschima, uttara amnaya*** ingresses; within it is the ***ratna sopana*** (staircase bedecked with precious gems) of 36 ***tattvas***, the essential building blocks of the universe, leading to the ***maha mancasana*** (the celestial cot) having ***brahma, vishnu, rudra*** and ***isvara*** (the pure *principles*) as the four ***mancapadas***(four legs of the cot); ***sadasiva*** (the I-ness) as the ***manca phalaka***
(lath/mattress of the cot), then the ***hamsatula mahatalpa*** or the ***regal seat, ganduka*** as the pillow (***upadhana*); *kausumbhastaranam*** *as* the saffron flower dyed cloth, ***maha vitana*** as the awning or roof, ***maha-maya*** as ***mahayavanika*** (curtain).

On this couch sits the ***kameswara*** and embellishing his left lap is seated ***kameswari,*** the great queen of ***parabrahman,*** in the supremely beautiful form.

This is the succinct portrayal of ***sripuram,*** the abode of ***sridevi.*** Sri Sankara bhagavtpada says that those who worship ***srimata*** thus, as in this abode in ***samayacara*** are really blessed as they attain ***infinite bliss***.

arunam karuna thrangitakshim
dhrutha –pasangusa-pushpabana-chapam,

animadhibhi-ravrutham mayukaih

ahamityeva vibhavaye bhavanim

- *Brahmanda purana*

I imagine of my goddess bhavani,

Who has a color of the rising sun

Who has eyes which are waves of mercy,

Who has bow made of sweet cane,

Arrows made of soft flowers,

And pasa anukusa in her hands,

And who is surrounded,

By her devotees with powers great,

As personification of the concept of –

aham

dhyayeth padmasanastham vikasita

vadanam padma pathrayatakshim,

hemabham pitavasthram karakalita

lasaddhema padmam varangim,

sarvalankara yuktam satatam

abhayadam bhakta namram bhavanim.

srividyam santamurtim sakala

suranutam sarva sampat pradatrim

- *brahmanda purana*

Meditate I do,

On her who sits on a lotus,

On her who has a smiling face,

On her who has long eyes like the lotus leaf,

On her who glitters like gold,

On her who wears red cloths,

On her who has a golden lotus in her hand,

On her who grants all desires,

On her who is dressed with perfection,

On her who gives protection,

On her who has soft heart to her devotees,
On her who is srividya,
On her who is forever peaceful,
On her who is worshipped by gods,
And on her who gives all wealth.

sakumkumalepana –malikachumbi-kasthurikam,
samanda hasithekshanam sashra chapa pasangusam,
asesha jana mohinim –maruna malya bhoosham bara,
japa-kusuma-basuram japa vidhou smareth ambikam.
- *sankara bhagavatpada* (*tripurasundari asthakam 7*)

I, during meditation, remember *ambika* smeared with
vermillion, forelocks grazing the dot of musk, with looks soft
and smiling, bearing arrows, bow, snare and goad,
deluding the entire people, wearing red garments, shining
with the *japa* flower.

Rudrayamala speculates about the abode of ***sridevi*** to be ***samaya vidya*** –

sudhabdau nandanodyane ratnamandapamadhyagam
balarkamandalabhasam caturbahum trilocanam
pasankusasaramschapam dharayanteem sivam sriyam
dhyatva ca hridgatam cakram vratastah parameswarim
purvokta dhyanayogena cintayan japamacaret
- *Rudrayamala*

In sripura, on the central peak of meru, in the center of the ocean of the ambrosia, amidst the forest of lotuses, seated on an altar made up of precious gems, glowing in effulgence of that of the rising sun, holding in her four hands pasa, ankusa, pushpa-bana, ikshu-kodanda, is the divine mother kameswari in close and inseparable communion with kameswara, for seekers belonging to a higher plane who meditate upon her form in their hridaya akasa.

Samaya devi is in fact a matter of inner experience and not a subject for philosophical speculation. She the great queen, higher than all the celestials, is conducting her royal assembly residing in ***cintamani griha*** **-** the house of holy thoughts. It is the heart of her devotee. The word *cinta* also indicates ***manana*** **of** ***mantra****,* which is possible with a combination of ***sanskrit syllables.***

Such 50 letters of the ***Sanskrit*** alphabet are principally known as ***cintamani*** (gems), and the ***griha*** (abode) made out of these is the ***cintamani griha.*** The discipline of ***samaya-school*** is called ***swatantra tantra*** by *sankara bhagavatpad,* a system integrating within itself the ***mantra, laya, bhakti, karma, jnana – yoga.***

This path har nesses besides our intellect, other faculties of mind such as faith and emotion in our efforts. ***Subhagama panchaka*** are the five reference books, ***rishi* is *adi-guru dakshinamurthy***; ***kameswarakameswari*** duel (***ardhanariswara****)* is the worshiped, and the ***saadhaka*** relentlessly meditates completely identifying himself with ***srividya-srimatasriguru*** and ***sricakra* (*shadanvaya).*** The ***puja*** precisely here is ***rahastarpanam* (*antaryaga). Samaya*** worship is strictly within the heart of the ***abhyasi*** (***daharakasa*),** and demands an advanced level of comprehension, strict control over the senses, severe and sincere ***abhyasa*** and ***vairagya. Sricakra*** is known as ***viyat-cakra,*** signifying space within. In ***brahmanda purana*** (epic of the universe) ***lalita*** is described as both – ***sumerumadhyasringastha*** and ***sudhasagaramadhyastha. Sumeru*** in some way circuitously implies the ***meru prasthara*** of ***sricakra,*** which is made up of many ***kona's*** and ***dalas****' which are also called as* ***sringa.*** The topmost ***bindu*** platform (***sarvanandamaya cakra***) indicates the middle ***sringa****;* and ***srimata*** inhabits this as her abode. ***Sudha*** is the ambrosial nectar that is available in ***sahasrara cakra*** of the ***sadhaka.***

Mother goddess takes this as her abode by being in the middle of the ocean of nectar, and blesses ***immortality*** to the bona-fide ***saadhaka.***

'anavrittih sabdat anavrittih sabdat'

- *brahma sutra 4.22*

In the world of brahman (brahma loka) there exists 2 seas called ara and nya, where is to be found a lake full of delightful food, where exists a banyan tree exuding ambrosia, where is to be seen a city of brahman called aparajita (the unconquered), and where stands a golden palace made by the lord himself. By taking this unconditioned brahman as the ultimate resort, and experiencing the same – there is no return **-** *for the saadhaka.*

'teteshu brahma lokeshu parah paravato vasanthi tesham

na punaravrittih'

- *brih. up. 6.2.15*

Then a being created from the mind of hiranyagarbha comes and conducts them to the worlds of hiranyagarbha. They attain perfection and live in those worlds of hiranyagarbha. They no more returned to this world.

'sa ye na brahma gamayatyesha deva patho brahma

patha ye tena pratipadyamana yemam manava

mavartam na vartante na vartante'

- *chan. up. 4.15.5*

'tayordhvamayannamritatvameti visvannanya utkramane

bhavan utkramane bhavanti'

- *chan. Up. 8.6.6*

There are a hundred and one arteries, and one of these, the surya nadi, goes to the crown of the head. It goes from the heart to the top of the head. Those who depart from the body through this passage attain immortality.

'sa khalvevam vartayanyavadayusham

brahmalokamabhisampadyate na ca punaravartate.'

- *chan. up.* 14.15.1

He keeps all his senses under control and avoids violence unless he is at a holy place. This is how he lives his whole life. Then after his death he goes to brahma-loka and he is not born again. The only exception is a pilgrimage. Nonbegging for food is non-violence. At a holy place one can beg, elsewhere one is forbidden to beg of a needy person.

Sankara bhagavtpada elucidates ***samaya jnaana*** to be ***cidananda lahari,*** the flow of divine consciousness (*infinite bliss*). ***Srimata*** is the personified form of ***atma sringara*** (bliss of love). The very basis of ***samaya*** doctrine is the fivefold unity between ***siva*** and ***sakti.***

1. ***Adhishthana-samya*** – similarity in the abode of ***siva*** and ***sakti***, as both reside in the *sricakra bindu*; both are located on the same peak of *meru,* the centre of the ocean of nectar in ***manidwipa,***

2. ***Anushthana-samya*** **-** *siva* and *sakti* are involved in the same five cosmic activities like creation, protection, dissolution, grace leading to ***moksha,*** and their benediction to the world.

3. ***Avastha-samya*** **-** identity of state of *siva* and *sakti* like ***lasya***, etc.

4. ***Nama-samya*** – similarity in names like ***siva*** and ***sivaa***, ***samaya*** and ***samayaa, hamsa*** and ***hamsi***, ***bhairava*** and ***bhairavi***, etc.

5. ***Rupa-samya*** – similarity in form of ***siva*** and ***sakti,*** such as having three eyes, maroon color, each having four hands, three eyes, half-moon adorning their heads, carrying the same weapons like bow, arrow,noose, goad in four hands, etc.

A ***samayacari*** always feels the divine inner companionship between ***brahman*** and ***atman*** as he is always guided from within with a robust feeling of ***aham brahmasmi*** by his ***kundalini sakti,*** as it is awakened and sucked up to experience ***spiritual ecstasy.*** In this upward journey ***kundalini sakti*** lights up all other ***cacras*** through ***sakti-patam*** (fall or flow of energy) which is by means of ***anugraha*** (divine grace) from the *guru* and ***istha-devata,*** and makes it possible to be merged in the transcendent ***existence-consciousness-bliss*** **(*satcit- ananda*).**

Samaya worship is in the ***sahasrara***, and ***sricakra bindu* is** the supreme ***saadaakya kala*** that transcends all the twenty-five ***tatva. Bindu*** connotes the ocean of nectar (***sudha* sindhu)** which is eulogized as ***saragha*** by ***sruthi.***

'Iyam va saragha'

Saadaakya represents the undifferentiated union of ***siva*** and ***sakti.***

Samaya doctrine establishes the four identities **-**

1. Between the six subtle ***chakra*** and the six ***cakras*** of the ***sricakra*; *adharam – bhupura, swadhisthanam – shodasadalam, manipurakam – asthadalam, anahatam – chaturdasaram, visuddham – antardasaram, ajna – bahir-dasaram***

2. Between ***sahasraram*** and the ***bindu***

3. Between ***siva*** and ***sakti***

4. Between ***sricakra*** and ***srividya***

Saadhaka in ***samayacara*** works to achieve the four-fold ***anvayam*** (identity) of ***sriguru-srimata-sricakra-atman***, and merge into the transcendental ***saadaakya kala.*** With all external associations completely restricted, he pours out all ***vasana*** in the ***purna-ahamta*** fire. ***Samaya*** does not advocate the return of ***kundalini*** from ***sahasrara.***

The ***Sri-vidya*** lore, in which the worship of ***Sri-chakra*** occupies the central position, a list of twelve teachers is of prominence, they are: ***Manu, Chandra, Kubera, Lopamudra, Manmatha, Agastya, Nandisa***,

Surya, Vishnu, Skanda, Siva, *and* ***Durvasa***. Each of these schools has their own system of worship of ***Sri-chakra***. However, the schools of thought started by ***1. Manmatha (a demi god) called as Kamaraja – vidya or Kadi-vidya*** and 2. School of thought started by ***Lopamudra (sage Agastya's wife)*** called ***Hadi-vidya*** are in vogue.

1. ***Kamaraja vidya or Kadi –vidya*** is so called because the ***pancadasi mantra*** (fifteen lettered mantra) begins with '***ka'***. Among the teachers are ***Sri Dakshinamurthi, Narayana, Vasista, Parasara, Jaimini, Suka, Goudapaada, Govindacharya, Sri Sankara Bhagavatpada, Sri kalyanandabharati and others***. In this system ***Bala*** is worshiped in the morning, ***Bhuvaneswari*** **i**n the afternoon, ***Chamunda*** in the evening and ***Kadi-panchadasi*** in the night.
2. ***Hadi-vidya*** is so called because the ***panchadasi mantra*** (fifteen lettered mantra) begins with the letter '***ha***'. Among the teachers are ***Durvasa, Hayagriva, and Agastya*. In this school *Tara, Chinna-masta, Bagala and Hadi panchadasi*** are worshiped. This worship is not recommended for house-holders or ***grihastis***.
3. In the ***Sadi- school***, called as ***Tara – karma*** the divinities worshiped are ***Tara, Bala, Jnana-sarasvati and Sadi-pancadasi.***

It is said that ***Kadi-vidya*** is ***satvic***, ***Hadi-vidya*** is ***rajasik*** and ***Sadi- vidya Tamasik*.**

There are three major procedures in the worship of ***Sri-chakra*:**

1. ***Hayagriva-sampradaya*** – where in worship is conducted according to *'**dakshinachara'*** by reciting *'**lalita sahasranama'*** and offering ***kumkum.***

2. ***Ananda-bhirava sampradaya* -** where in worship is according to '***vamachara'.***

3. ***Dakshinamurti-sampradaya***: where worship is according to *'**samayachara'***.

The third procedure is supposed to be the best. Here in the ***srshiti-krama*** (extension mode) comprehends the ***nine chakras*** from the central point ***(bindu)*** to the outer square (***bhupura)*** and ***samhara-krama*** (absorption-mode) from the outer square ***(bhupura*)** to the central point (***bindu*).**
In addition to the ***nine cakras,*** worship of three concentric circles (***tri-vritta*),** between outer square ***(bhupura*)** and the sixteen petaled lotus (***shodasa-dala-padma)*** is present in ***Ananda-bhirava sampradaya***.

In ***Hayagriva sampradaya***, and ***Dakshina moorthi sampradaya,*** this design is accepted but worship of these concentric circles is altogether absent.

Sri- cakra is the geometrical representation of mother goddess. It does not have any ***bijakhara*** or the name of the presiding deity written on it.–

'Beejaksharayutam yentram yeteena muthamothamam
Beejakhara viheenantu yentram grihastana prasasthakam'

- *sri vidyarnava tantra*

And not infrequently ***Sri-chakra*** is also called ***Sri-yantra***.The three dimentional representation of ***Sri-chakra*** is called as *'**meru**'*. Whether it is called a ***chakra, mandala*** or a ***yantra***, the instrument is a sphere of influence, a consecrated group, an arena for the play of thoughts, feelings and forces both inside and outside the devotee, that activate energies, stimulate thoughts, harmonize feelings, and co-ordinate inner and outer forces. It can be rightly described as a psychocosmogram.

*'**sa deva somye da magra aaseeth.**'* **--***chandogya*

Before the universe there was only a bindu. This is *'**sat'*** or *'**cidagni'*** or *'**parabrahman'***. This can be likened to a huge black hole with infinite gravitational force where nothing, even electro-magnetic energy can escape its influence.

A circle has a diameter, but a point or bindu is without a diameter.

'vruta meesvara' – *purna meemamsa*.

Thus ***vritha*** or circle is ***eswara,*** but this ***vritha*** or circle can also be an infinite sided polygon representing ***Vishnu*** *or* ***kesava*** with infinite hands. If we reduce the number of sides, we get the least sided polygon, a triangle. The directional representation of a cycle is a square. The square represents the sky or, an ever expanding ***guna.***

Thus this square is the ***bhupura*** in all the ***yantra***. All the ***yantra*** have a ***bindu, trikona*** (triangle), circles, and squares. These ***yantras*** are geometric representation of god or ***devata sakti***.

Rg-veda explains the origin of the universe philosophically as the evolution of existent (***sat***) from the non-existent (***asat*)**.

The Vedic seers assed on their final conception of He or Him, but as ***tadekam*** **(**that one)

In the famous ***nasadiya sukta*** (***rg-veda***) speculates on the principle that in the beginning there existed nothing, no air, no heaven, no motion, none to exist and it was like a fathomless abyss.

'nasadasinno sadasit tadanim nasi drajo no vyoma paroyat
kamavarivah kuha kasya sarmannambhah kimisad gahanam gabhiram'

\- *rg-veda 10-129.1*

'This Hymn has enlarged the scope of metaphysical speculation by suggesting the ultimate reality to be both the material and efficient cause of the universe. Even the extraordinary conception of the universe as continually alternating between the phase of expression and the phase of potentiality,i.e.,by birth-existence-destruction, then a state of quisance and again the repetition of the same cycle and so on forever'

\- siddhavrajam, Dr. J.A.Sharma.

The world of matter is composed of four building blocks i.e., 21 parts of fire or ***agni***, 1000 parts of water, 101 parts of air and 9 parts of earth, totaling 1131 parts. Incidentally this is equivalent to the total number of divisions of four ***Vedas*** i.e., 21 divisions of ***rg-veda*** attributing to ***agni*** the fire-god, 101 divisions of ***yajur-veda*** attributing to the god of air element, 1000 divisions of ***sama-veda*** attributing to the god of water element, and 9 divisions of ***athavana-veda*** attributing to the god of earth element.

'Paraasya sakti rvividhiva sruyate'
Swabhaviki' jnaana bala kriyaca'

\- *swetasvaraupanishad*

'ta dikhata bahusyam prajayaayeti' -*chandogya.*

This initial or primary '***eekshatyatmaka' sakti'*s** geometrical representation is '***Sri cakra'*** or '***Sri yantra'***.

As an instrument mediating between the aspects of energy inside the individual and the dimensions of energy outside him, it is structured functionally into three levels of 'space' as a medium of movement-
1.the level constituting the physical world of things and beings (***mahakasa)*** , representing the objective world.
2. The level representing thoughts and feelings (***chittakasa*),** the subjective appraisal there off and
3. The level of pure, undifferentiated consciousness (***chidakasa*),** the elimination of this duality.

The three levels denote three degrees of the luminosity. The first level is where the naturally luminous space is wholly clouded by the predominantly inert and inhibiting *'**tamas**'*. In the second level, the

luminosity is partially permitted by the influence of the active and emotional '***rajas***'. The luminosity is maximized in the third level, for it is the light of awareness, '***satva'*** dominates there.
In a crude manner of speaking, we may describe it as the conversion of matter into energy, and energy into consciousness.

The distinction between the objective world, the subjective person and the consciousness that is at once both objective and subjective and neither objective nor subjective, breaks down. As the transformation takes place, greater harmony is achieved.

The complete harmony of existence is symbolized by the point (***bindu***) that occupies the central position or pinnacle of the ***cakra***. In fact ***cakra*** is described as an unfoldment (***srishti)*** of the ***bindu,*** and the ***bindu*** as the unfoldment (***samhra)*** of the ***cakra***.

'***tadikshta bahusyam prajyeyeti'*** – *chandogya 6.2.3.*

The volition (***eekshatyatmaka sakti***) of the ***bindu*** to multiply into many bindus, and the geometrical representation of this multiplicity of ***bindus*** is known as '***sri cakra'*** or '***sri mandala'***.

'***Saptasyasan paridhayah tri saptah samidahkrutah'*** – *sruti*

One with seven circles and twenty one energy centers (***samidhah)*** is the first yantra formed out of the volition of the bindu. The same is explained in '***purusha sukta'***

'***sahasra sirsah purusah sahasraksah sahasra pat***
sa bhumim visvato vritva atyatistat dasangulam' -- *purusha sukta.*

How this infinite sided polygon (***cakra)*** expanded is explained in the following slokas of' ***purusha sukta'.***

'***sajato atyarityata pashatbhumimadhopurah'-*** *purusha sukta.*

'sa ikshta bahusyam prajayeyeti'
'sankya ca bhavanmatrukaca'-   *brahma kala 5.22.23.*

From the syllable ***mantra*** is formed and these syllables give the imaginative figure of the ***mantra devata***. Each letter got a specific sound.

'***askshrana makarosmi'*** – *gita*

As the sound of each letter has *devata swaroopa,* each divine power has a geometrical representation- called ***yantra.***

‘*kshtrajnanca mam vidhi sarva ksetreshu bharatah*
Kshtra kshtrajnayor jnanmyattad jnanam matum mama’ *– gita*

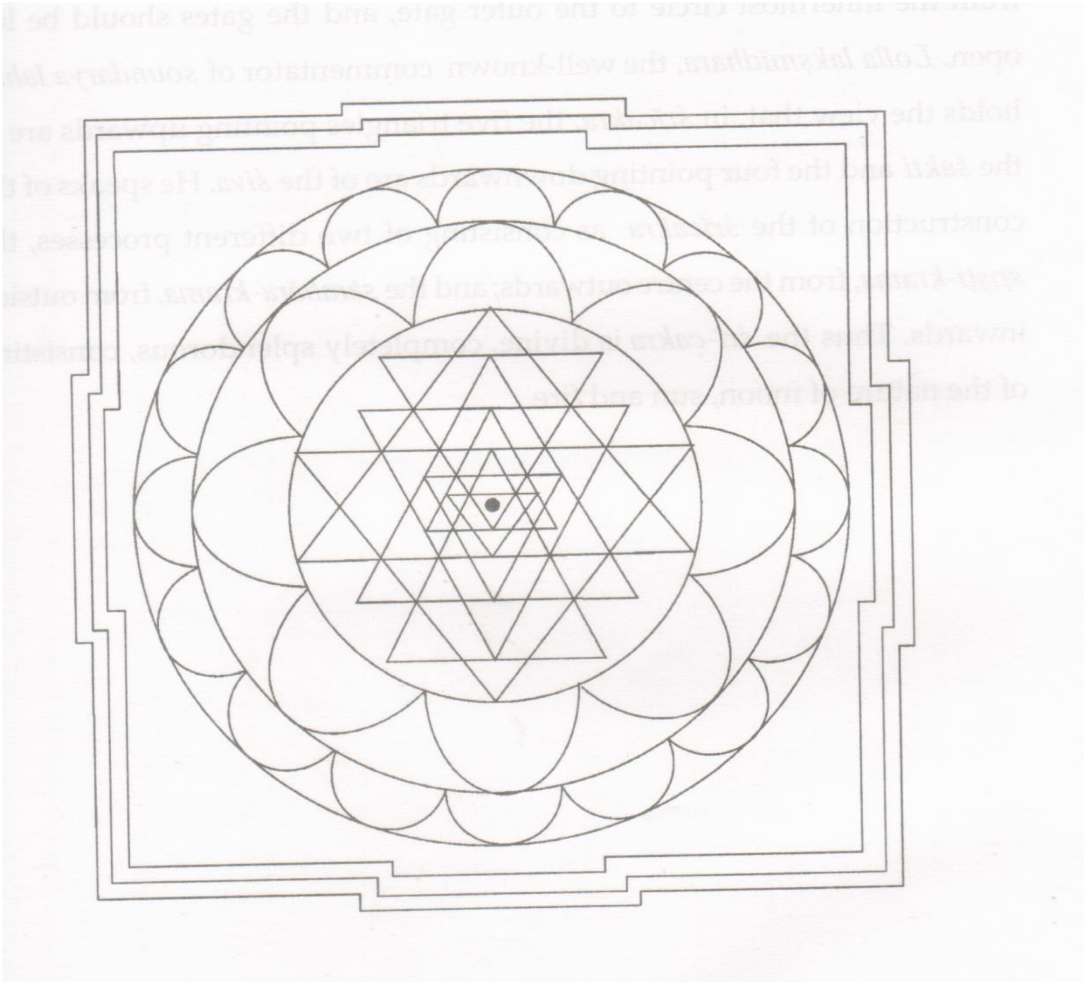
Thus, ***yantra*** is the representative form of god (***devata*)** and the presiding *devata* is ***ksshtrajna*.**

The volition (**eekshatyatmaka sakti)** of the ***bindu*** to multiply into many bindus, and the geometrical representation of this multiplicity of ***bindus*** is known as ‘***sri cakra’*** or ‘***sri mandala’.***

‘Bindu trikonakastavatara yuga lokatraya vrittayutam
Vasudala vruta kaladalavrita tri mahi graham bhaje cakram’
– Sri vidyaranya. & prapanca sara sangraha.

‘saptasyasan paridhayah trisaptahsamidahkrutah’ *– sruti*

‘Bindu trikona vasukonadasarayugma manvastra naagadala patrayuktam
Vrittatrayaca dharani sadanatrayanca sricakra rajauditah paradevatayah’



Sri cakra has , ***bindu***(point), ***trikona(***triangle),***asta kona(***eight angled octagon), ***dasarayugmam*** (two ten angled figures), fourteen angled figure, sixteen angled figure, three circles and three squares enclosing all the above.

'Trikoni rastaram tribhirapi dasaram samudabhu
Dasaram bhugehe dapicha bhuvanasram samabhavath,
Tato bhunnagaram nrupati dala masastrivalayam
Caturrdvah prakara tritaya midayevamba saranam' – *subhagodaya stuti (17)*

' tatra bindu tyast dasa dala manvastra nagaswara dala vrittatraya
Bhupuratmakam hi sricakra miti vijnayate' **--** *sri kala.*

' chaturbhihsrikantih sivayuvatibhi pancabhirapi
Prabhinnabhi sambhornavabhi rapi moola prakritih bhi
Catu chattrvimsa dvasudala kalasratrivalaya
Trirekhabhi sardham tava saranakonah parinatah'

-- *Soundarya lahari (11) by sri sankara bhagavatpada.*

In ***Soundarya lahari,*** *Sri sankara bhagavatpada* described that ***sri cakra*** has four ***siva cakras,*** five ***sakti cakras***, nine ***moola prakritis***, ***astadala, shodasa dala,*** three circles and ***bhupura.***

'caturbhi sivacakricha sakti cakricha pancabhi
Sivasaktyamkam jneyam sricakram sivayarvapuh.' – *Bhiravayamalam.*

Thus all the authorities have defined the structure of *'**sri cakra**'*.
*'**Sri cakra**'* has nine cakras known as ***avaranas***.

The four ***siva*** **(**male) triangles and the five (***sakti)*** triangles that are represented in the ***Sri-chakra*** are mutually intersecting and bringing into being 43 triangles and the central bindu is considered as a triangle and thus there are forty-four triangles in all. Besides the 43 triangles in the sri-chakra, there are 24 sandhis where two lines meet indicating the union of siva and sakti, and 28 marma-stanas where three lines meet suggest the explicit harmony between ***siva*** and ***sakti*** **(*samarasya*).**

'dvirekha sangama stanam sandhi rityabhiyate
Trirekha sangama stanam marmam marmavido viduh'

Unlike other yantras, '***Sri cakra'*** does not have any have the deity's name or ***beejakshras*** inscribed on it. But, *Sri vidyarnava tantra* says –

'beejakhara yutam yantram yatina mutta mottamam
Beejakhara vihinamtu grihastanam prasastakam'

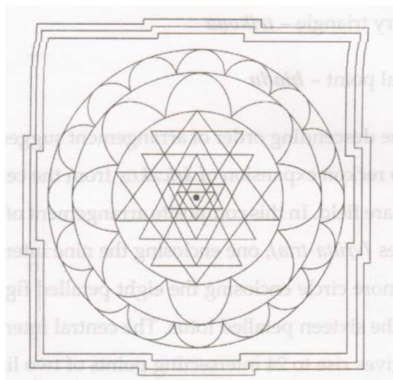
The shape of '***sricakra'*** is known as '***prastara*'.**

This is of three types as per **'*sri vidyar nava tantra'***.

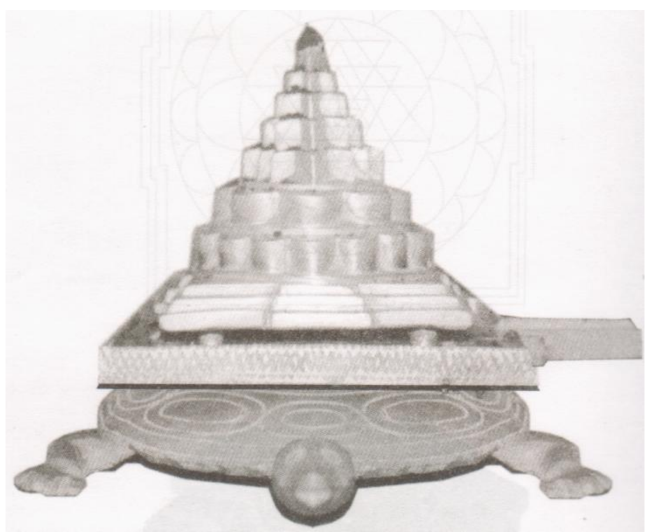
1. ***Bhu prastaram*** – a two dimentional version.**-** this is drawn on a plate made of gold, or silver or copper or on a leaf (***bhoorjari patra-*** Betula hojapatra) ,or on the floor and worshiped. In this the length and breadth of the ***yantra*** are equal i.e. it is in a square shape and of two types.
   A.***orthva bhuprastara*** – when drawn on the floor with turmeric powder or chalk, the lines will be elevated or convex.



B. ***patala prastara*** –when the yantra is engraved or drawn on a metal sheet the lines will be concave.



2. ***Meru prastaram*** – a three dimentional version – in this the nine avaranas are one above the other like nine levels. The dimensions i.e. length, breadth and height will be equal and is usually made of gold, silver, ***pancha lohas*** or spatika. This is of two types –



a. ***artha meru*** – from *bhupura* to ***astadalapadma*** are at one level and the remaining ***avaranas*** will be elevated ***konas*** or angles.

b. ***Poor na meru*** – all the nine ***avaranas*** are elevated and one above the other. This ***poorna meru*** is of three types-

1. ***oorthva dala*** – the petals of ***asta***(8) ***dala padma*** and ***shodasa***(16)***dala padma*** will be pointed up-ward and is ment for intellectuals or ***jnani*****.**

2. ***adho dala*** **-** the petals of ***asta*****(8)** ***dala padma*** and ***shodasa*****(16)*****dala padma*** will be pointed down ward.

3. ***sama dala*** – the petals of ***asta*****(8)** ***dala padma*** and ***shodasa*****(16)*****dala padma*** will be horizontal neither upward nor down ward.

3. ***Kailasa prastaram*** – this will be like *meru prastara* but the height will be ¼ of the length and breadth. This is of two types 1. ***Poorna Kailasam,*** and 2. ***Atrha kailasam*** and the latter is not in vogue.

There are other types of ***sri cakras*** –

a. In ***bhuprastara***, between ***asta dala*** (8petaled *cakra*) and ***shodasa dala*** (16 petaled *cakra*) they have a twelve petaled ***cakra*** indicating ***dwadasadityas.***
b. In ***bhuprastara,*** after ***bhupura,*** a 32 petaled ***cakra*** is written indicating ***siva-sakti swarupas.***
c. ***Kurma prastaram*** – ***meru*** is on ***kurma*** (tortoise) and is mostly worshiped by vaishnavas.
d. ***Siva-kameswaramu – sri cakra*** is inscribed on a ***sivalinga*** and is mostly worshiped by saivaites.

With so many types it is said that we should follow one's ***guru sampradaya.***

'***Meruprastarakam yentram nityatmakamsmrutam***
Maatrukaayastu kailaasaprastraakhya sureswarii
Bhuprastaram mahaadevi vasinyatmak muttamam'
-*sakti sangama tantram.*

Vasinyadi vagdevatas with ***Bhuprastara***,
Shodasa nityas with ***Meru prastara*** and
Matrukas with ***Kailasa prastara*** are identified.

NavaavaraNas:

AavaraNa means enclosure. ***Sri cakra*** has four ***siva cakras*** and five ***sakti cakras*** a total of nine *cakras* and these ***cakras*** are known as ***AavaraNas***. The presiding ***deities*** are ***siva*** and ***sakti.***
These ***AavaraNas*** are:

'Trilokya mohanam vande sarvaasaaparipurakam
Sarva samkhobhina cakram sarva sowbhagyadayakam

Sarvaardha saadhakam vande sarvarakshakaram param

Sarvaroga haram cakram sarva sidhi pradaayakam

Sarvaanadamayam cakram iti cakra kramam bhaje'

--*AavaraNa devata stuti by Ratnaayarshi*.

They are:

Bindu (point or apex) **--** ***sarvaanandamaya cakra***

Trikona (triangle) – ***sarva-siddhi-prada cakra***

Ashta-kona (octagon or with eight angles *cakra*) –***sarva-roga-hara cakra***

Antar dasaara (inner ten angles *cakra*) – ***sarvarakshakara cakra***

Bahir dasara (outer ten angles *cakra*) **–** ***sarvaardha saadhaka cakra***

Catur dasaara (*cakra* with fourteen angles) **--** ***sarva sowbhagyadaayaka cakra***

Ashta dala (with eight petals or angles) – ***sarva samkhobhaNa cakra***

Shodasa dala (with sixteen petals or angles) – ***sarvaasaaparipuraka cakra***

Bhupura trayam (outer square) **–** ***trilokyamohana cakra.***

Vrittas or circles are not considered as an ***AavaraNa.*** These ***AavaraNas*** are the residing place of the ***devatas***. The ***AavaraNa devatas*** are known as **yogini.**
'***yujyate aneneti yogah'*** – the means of attaining one's desire is *'**yoga'***. The one endowed with that ***yoga sakti*** is ***yogini***.

The details and number of ***yogini devatas*** in ***sri cakra*** are as under:

AavaraNa	Name of AavaraNa	Yogini devata	number
Bindu	Sarvaanandamaya cakra	Paraapara rahasya yogini	6
Trikona	Sarvasidhiprada cakra	Athi rahasya yogini	7
Asta kona	Sarva-roga-hara cakra	Rahasya yogini	8
Antar-dasara	Sarva rakshaakara cakra	Nigarbha yogini	10
Bahir-dasara	Sarvaardhasaadhaka cakra	Kula yogini	10
Manvastra	Sarvasowbhaagyaprada cakra	Sampradaaya yogini	14
AshtadaLa	Sarva samkhobhaNa cakra	Guptatara Yogini	8
Shodasaaram	Sarvaasaaparipuraka cakra	Gupta yogini	16
Bhupura trayam	Trilokyamohana cakra	Prakata yogini	28

'beeja, sakti, prabha varna yogini, mudra, rasesvaree phala bhavita mekaikam nava yonyatmakam bhavati'

All the ***AavaraNas*** in '***Sri cakra'*** are endowed with, ***beeja, sakti, prabha, varna, yogini, devata, mudra***, ***cakresvari*** (presiding deity), and result(***phala***), are nine important aspects in each of these aavaraNa.

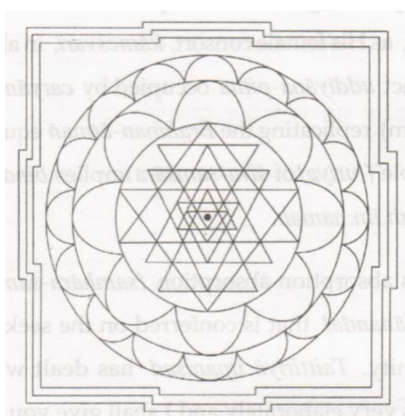
Vritta trayam, the three circles in ***sri cakra***:

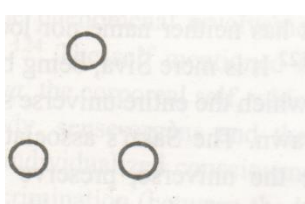
1. ***Lokatara vrittam***
2. ***Sadaasiva vrittam***
3. ***KalyaNa vrittam***.

The ***vritta traya*** have generated out of the ***bindu*** or center point or apex of **sri *cakra.***
Lokatara vritta is the enclosure for the deities or ***yoginis*** of the ***konas*** in ***sri cakra***.
Sadaasiva vritta is the enclosure for the deities or ***yoginis*** in ***astadaLa padma*** and for
Kalyanavritta is the enclosure for the deities or ***yoginis*** in ***shodaSadaLa padma.***

***Nava AavaraNas:* Nine enclosures:**

1. ***Bindu*:** is the first AavaraNa.





'binduswekshathihi'

The center point of 'sri cakra' is '***bindu***', representing the ***nirguna Brahman.*** The volition (***eekshati***) of ***bindu*** to transform itself into two i.e., from ***nirguna*** to ***saguna*** resulted in ***sivaa-siva*** or ***kama-kameswari*** rupa.

'***satyam jnanam anantam brahma'*** – *taittariya Upanishad*.

As defined in Upanishad, ***Satyam*** (truth), ***jnanam*** (knowledge), ***anantam*** **(**infinity) – these three are identified with ***Brahman.***

The '***bindu'*** is an enclosure in the sence that three points (representing ***fire, sun*** and ***moon***) coalesce in one point here, intention is tantamount to creation (represented by ***Moon*)**, action to preservation (***sun*)**, and knowledge to withdrawal of presentation into ones own being (***fire).***

Due to volition (***eekshtyatmakata)*** these three have become six ***lakshanas.*** They are: 1.***sarvajnatha*2**. ***Nitya truptata*** **3**. ***Anadibhodata*** **4.*Swatantrata*** **5.** ***Aluptata*** and **6.** ***Anantata.*** All these six are known as ***shadanga-devatas*** and are worshiped in the **bindu**.

Brahman	***Kameswara***	***Kameswari***
satyam	***alupta***	***swatantra***
jnanam	***sarvajna***	***anadibhoda***
anantam	***ananta***	***nityatrupta***

These six are ***anga devatas*** and are reflections of ***kameswara*** and ***kameswari*** and do not have an independent identity and are not having ***mantra*** or ***beeja*** as is common with other ***deities.***

Bindu is not considered as an AavaraNa but the space between the bindu and the inner triangle is considered as the ninth AavaraNa.

This ninth enclosure or NavamaavaraNa is known as '***Sarvaanandamaya cakra'***, where in ***siva and sakti*** reside.

'Sri parabhattarike sarvaanandamaya cakra swamini, parapara rahasya yogini'

She is ***Sri para bhattarika, Sri Lalita mahatripura sundari,*** creator, sustainer and destroyer of the universe.

'***sabanu roopadhirdevatayo kameswari sadananda Ghana poor Na swatmyka roopa devataa'***

The presiding deities are ***kameswari*** and ***kameswara.***

Saadhaka or the practioner's ***atma*** is ***kameswari, Budhi*** is ***kameswara.***

When one's ***atma*** gets unified with ***paramaatma,*** the supreme bliss he gets is inexplicable, indescribable(***avinasa*)**, unimaginable,un-designable,superlative and here the principle of self (***atma vicara*)**,the attribute less *(**nirguna*)**,the indestructible(***akshara*)**,the incomprehensible (***acintya*)**, the imperishable (***avinasa***) merge into the imperceptible supreme spirit (***avyakta parabrahman*).**

'***trikonarupine saktih bindu rupah siva'*** *– yogini hridayam.*

Here, ***siva*** and ***sakti*** reside as ***prakasa*** (illumination) and ***vimarsa*** (deliberation).

'trikone bindhvam slishtamashtareshtadalambujam'

-*Trisati phala sruti. Bhiravayamalam.*

Sri Lakshmidhara, in his commentary, stated that bindu is in '***chandramandala*'** and this ***chandramandala*** is in the square.

But, Sri Bhaskararaya and other eminent commentators of '***sri vidya'***, unequivocally stated that the '***bindu*'** is in the '***trikona*'**.

'byndhavam,brahmarandranca, mastakamcatrikonagam.'

'yeteh paraapara rahasya yoginyah, mahaatripurasundarinayakaa'

The residing *yogini* – ***'paraapara rahasya yogini'***

The presiding deity is '***Sri Maha Tripurasundari, Sri Rajarajeswari, Sri Lalita parabhattarika.***'

The beejakshara for this AavaraNa –'***Im'***

In the space within the triangle and outside the bindu, these deities are worshiped.

1. ***Guru mandala, 2. Nitya Mandala, 3. Pancha pancikas, 4. Aamnaya devatas, 5. Shadanga devatas.6.shat -darsanas***

*1.**Guru Mandala*:**

'***tatah chantah trikonepi guru panktim tridha stitam'***

-*nitya shodashikarnavamu*.

'bindu trikonayormadhye tribhangi gururnyajet
Divyoghaschapi sidhougha manavoughaastridhahite'
-mantra ratnakaram.

As per the above, in the space between the ***bindu*** and ***trikona***, the ***guru mandala***, comprising '***divyogha, sidhogha*** and ***manavougha*'** is to be worshiped in three rows.
But, '***tantrantara*'** says that the guru mandala is in the '***asta kona AavaraNa'.***

'***madhya prakyatysara madhe hi guru panktim stridhastitaa***
Vimala jayenipoojayeth guru mandalam'

'***Brahma kala'*** postulates that most of the books , other than '***meru tantra, sarada tilakam, prapacasara tantram*** and others' preach ***vamacara***, hence this practice should be avoided by the people desirous of ***brahmajnana.***

In ***dakshina*** or ***Samayacara,*** one has to follow the ***guru parampara*** as defined by ***sri sankara bhagavatpada.***i.e.

'Narayanam padmabhuvam vasishtam saktimca tatputra parasaramca
Vyasam sukam goudapadammahantam govindayogindra madhasyasisyam
Sri sankaracharya madhaasya padmapadamca hastaamalamca sishyam
Tam trotakam vartikakaramannya asmat gurunsantatamanatosmi'

There are ten guru parampara in '***sri vidya' sampradaya'*** to be followed by yetis (***sanyasi,*** acitic, who renunciated the worldly desires) and for people in ***gruhastasrama dharma.*** They are:

1. ***Bharati, 2. Giri, 3. Sagara, 4. Puri,5.Aranya, 6. Saraswati, 7. Ananda, 8. Naatha, 9. Teertha, 10. Asrama.***

As per '***renuka tantra'***, the followers of '***bharati'sampradaya'*** are eligible to be initiated and given '***padukanta deeksha'*** in '***sri vidya'***. Hence as per '***renuka tantra'*** guru parampara of '***bharati sampradaya'*** are to be worshiped in ***gurumandala***.

As per '***Sri Kala'*** the ***guru parampara*** for ***dakshina, samayacara*** system is:

'Adouh karanaguru sri dakshinamurthi misthvadha

Narayanam padmabhuvam sanaka sanandana sanatana sanatkumara

Sanatsujataan vasishta sakti Parasara vyasam

Pyla vysampayana Jaimini sumantaan suka

Goudapaada govinda srividyasankarabhagavatpaada

Padmapaada hastaamalaka trotaka suresvaran vidyaranya

Bodhananda kalyaNaanandach kramenestvadha

Gurutrayam yajeth.'

-sri kala.

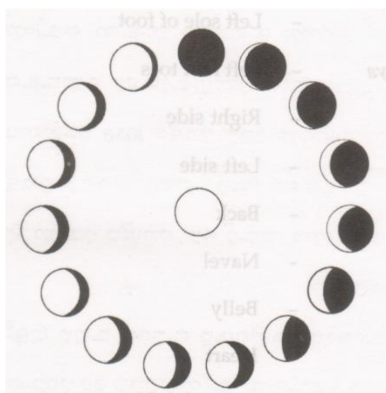
Regarding the position of ***guru mandala*** in ***sri cakra***, **'*tantrantaram*'** equates the guru with the ***upasya devata.***

'yesya deve para bhaktirvyadha deve tadha gurau' *–tantantaram.*

Guru is identified with the *upasya devata* hence the guru is worshiped in the *bindu* of ***sri cakra*****.**

This is the system to be followed by *samaya*, ***dakshinachara*** followers.

2.*Nitya mandala*: The 16 Nityas



From the first reaction or volition, infinite heat and light has come out of the '***bindu'***, Heat is named as '***Marthanda – Bhirava'*** and the light is represented by '***Nitya mandala'*** or ***nitya deities.***

Nitya are Eternities forming the Wheel of Time (***kala-cakra*****).** These are sixteen in number; they are: **kamesvari*****, bhagamalini, nityaklinna, bhrunda, vanhivasini, maha vajresvari, sivaduti, tvarita, kula sundari, nitya, nila pataka, vijaya, sarvamangala, jvalamalini, vicitra,*** and ***sri vidya.***

1. ***Kameswari Nitya***: is the innermost five petalled enclosure representing the five arrows of desire (*kama*), i.e., Longing. Maddening, Kindling, Enchanting and Wasting. These are the five forms of kameswari – they are *kamaraja (hrim*), *manmatha (klim),kandarpa (aim), makara (blum)*

and *manobhava(strim)* with the colours yellow, white, red, purple and blue. This is surrounded by 3 more enclosures having 8, 16, and 15 petals, and this cluster is enclosed in a squre.

***Om aim hrim srim am kamesvari nitya sri padukam pujayami namah*.**

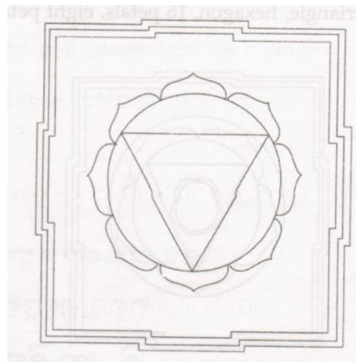
2. ***Bhagamalini Nitya***: *Tantraraja-tantra* describes her as the Goddess having six arms, three eyes, sitting on a lotus and holding a night water lily, a noose, and a sugar cane bow in her left hands and in her right a lotus, a goad and a flowering arrows, surrounded by a host of *saktis* all of whom look like her. Her yantra consists of a central five petalled enclosure surrounded by a triangle, which is in another outer five petalled lotus encased in a *bhupura*. *Dakshinamurthi samhita* gives a different description, she is described as dwelling in the middle of flowery forest, adorned with various gems, holding noose, goad, book scales nail and writing implement, showing *varada* and *abhaya mudras*, allaying fears and bestowing boons. Here-in the yantra is described as a triangle, hexagon, 16petalled lotus and bhupura.

   ***Om aim hrim srim am bhagamalini nitya sree padukam pujayami namah*.**

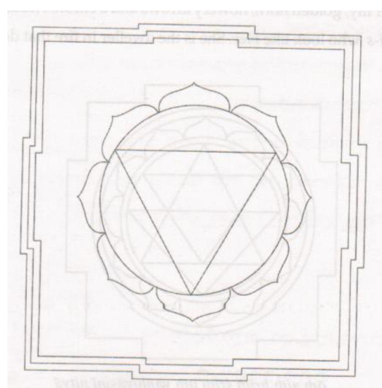


3. ***Nityaklinna Nitya*:** Tantraraja-tantra describes her as always wet, restless, smeared with red sandal paste, wearing red clothes, smiling, has a half-moon on her head, holding noose, goad, cup, and a mudra and 19 *sakti's* (*ksobhini, mohini, lila, nitya, niranjana, klinna, kledini, madanatura, madadrava, dravini, vidahini, vidhana, madavila, mangaLa, manmatharta,, manasvini, moha, amoda, manomayi, maya, manda* and *manovati*) surround her. *Dakshinamurti samhita* describes her in the similer form except that she holds a noose,a goad, a skull, and dispels fears. Her yentra is a trikona, surrounded by eightpetals and a *bhupura*(square). She bestows enjoyment and liberation and subdues the three worlds for the seeker.

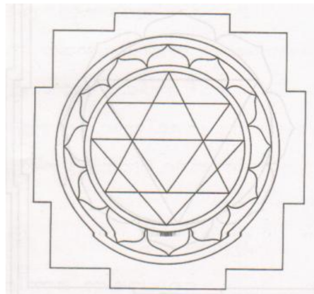
   ***Om aim hrim srim im nityaklinna nitya sripadukam pujaminamah*.**



4. ***Bherunda Nitya:*** This nitya Deity has three eyes and eight arms, she has the colour of molten gold, wearing beautiful ornaments. Her hands holding noose, goad, shield, sword, mace, thunderbolt(*vajra),* bow and arrow, and she has a sweet smile. Dakshinamurti samhita describes her yantra as being a triangle,enclosed by eight petals and a bhupura. In the triangle are sikhini, nilakanthi and raudri. Bherunda, as per this samhita rules the vitala gana. Her mantra destroys poison.
   ***Om aim hrim srim im bherunda nitya sripadukam pujayami namah*.**

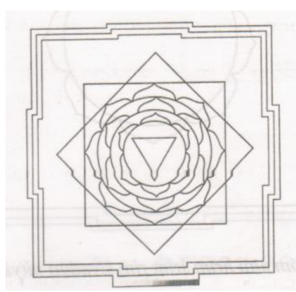


5. ***Vanhivasini Nitya:*** As her name suggests she is the dweller in fire. The eight saktis residing in the eight trikonas are: *jvalini, vispulingini, mangaLa, sumanohara, kanaka, ankita visva* and *vividha.* The twelve petals surrounding it are the 12 signs of the Hindu sidereal zodiac. Her yantra is an octagon surrounded by an eight pettaled lotus and a *bhupura*. Tantraraja-tantra describes her as a beautiful woman with the colour of gold, with eight arms, dressed in yellow silk garments, adorned with rubies, holding a red lotus, a conch, a bow of red sugarcane and a full moon in her left hands; a white water lily, golden horn, flowery arrows and a citron in her right hands. She is the dweller in fire that devours the universe.
   ***Om aim hrim srim um vanhivasini nitya sripadukam pujayami namah*.**



6. ***Maha- vajresvari Nitya:*** Tantraraja tantra described her as having four arms, three eyes, garmented in red,ador ned in red jewels and red flowers,wearing a crown of rubies,sitting on a throne on a golden boat, holding a noose, a goad, suar cane bow and arrows of flowers, surrounded by a host of *saktis* resembling her and smiling mercifully. Her yantra is depicted as having an inner most triangle surrounded by two consecutive 6 petalled enclosures with-in an eight petalled enclosure in an eight cornered enclosure surrounded by a square or *bhupura*. Dakshinamurthi samhita described her as a rose,wearing red clothes, holding a noose, goad,skull and dispelling fear, and her yantra is described as having a triangle, surrounded by fourpetals, eight petals and a *bhupura*.

   Om aim hrim srim um maha vajreswari nitya sripadukam pujayami namah.



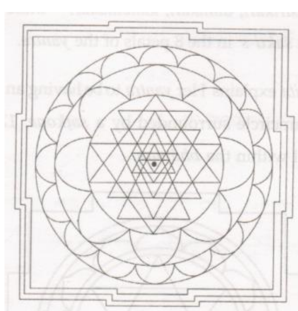
7. ***Sivaduti Nitya*:** Tantraraja tantradescribed her as being dressed in red garments, adorned by *navaratnas* (ninejewels) in her crown, having eight arms and three eyes, smiling, and surrounded by rishis praying her, and she is as bright as midday summer sun. She is holding horn, shield, mace, cup, goad, cleaver axe and lotus in her hands. Nityotsava says that she is called as *Siva-duti* because she makes *Siva* as her messenger (*duti).* Her yantra has an eight petalled lotus surrounded by a square or *bhupura*.

   ***Om aim hrim srim rim sivaduti nitya sripadukam pujayami namah*.**



8. ***Tvarita Nitya***: Tvarita, the giver of quick boons, is also known as '*totala devi'*. She is clad in fresh leaves and dark in colour and of auspicious form, in the flush of youth, has three eyes and four hands with a lotus like face smiling gently. She is adorned with a crystal crown having a crest of peacock feathers, and her hands are ador ned with bangles made of peacock fethers, and has an umbrella and a banner made of peacock feathers. She wears a string of red berries around her throat, and her body is smeared with red sandal and vermilion. She holds a noose, goad, *abhaya* (dispelling fears),and *varada*(grants boons). She has two *saktis*, *jaya*(conquring) and *vijaya*(victorious) on either side and a servent holding a scepter. She is adorned with eight fierce and great serpents. They are *ananta& kulika* that are in fiery in colour as Her ear – ornaments, *Vasuki &sankapala* that are in yellow in colour as Her upper arm bangles; *takshaka& mahapadma* that are blue in colour as Her girdle; *padma &karkotaka* that are white in colour as ornaments of her toes. She is surrounded by eight saktis namely *humkari, khecari, candi, chendini, kahepani*, *strikari, dumkari* and *kahemkari,* who are similer to *dikpalakas* and are situated in the eight petals of the yantra. Dakshinamurthi samhita described Her yantra as having an innermost *trikona* (triangle) surrounded by a *shatkona*(with six angles), a 12 petalled and a 16 petalled lotuses, with in a square or *bhupura*.

Om aim hrim srim rim tvarita nitya sripadukam pujayami namah.



9. ***Kulasundari Nitya*:** Tantraraja tantra describes her as having six faces and twelve arms, holding a coral rosary, lotus, a gem-studded pitcher,drinking sip, lemon , and holding and displaying an exposition or *visphota mudra* in her right hands. A book, red lotus, golden pen, a garland of gems, a conch shell and *varada mudra* in her left hands. She is surrounded by *kinnara*, *yaksha*, *deva* and *gandharva ganas*. Her yantra has a triangle in a *shatkona* surrounded by a an eight pettaled lotus and an *astakona* (having eight konas) in a squre or *bhupura*.

***Om aim hrim srim lrim kulasundari nitya sripadukam pujayami namah*.**



10. *Nitya Nitya:* She is described as the sun at dawn by Tantraraja tantra, ruling over the bodily *dhatus* or *saktis* (*dakini, sakini,* etc.), dressed in red clothes and wearing rubies. She has three eyes and twelve arms holding a noose, white lotus, sugar cane bow, shield, trident, and *varada mudra* in her right hands and a goad, book, flower arrows, sword, skull and an *abhaya mudra* in her left hands. Her yantra has an innermost triangle, surrounded by a *shatkona* embedded in a circum circle surrounded by an *astadaLa padma*, *astakona* and a *bhupura*.

Om aim hrim srim lrim nitya nitya sripadukam pujayami namah.



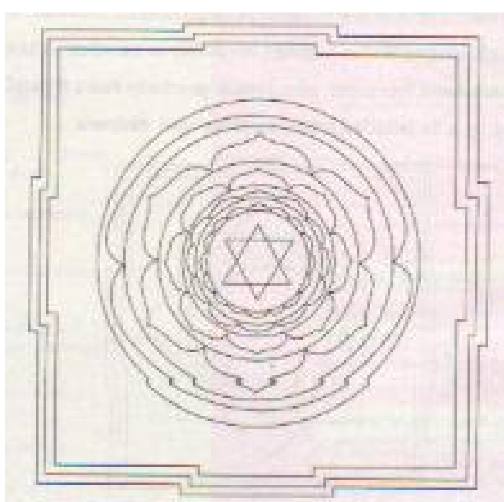
11. ***Nilapataka Nitya*:** Means a banner of Sapphire. Tantraraja tantra describes her of sapphire in hue with 5 faces and ten arms, wearing red clothes and gems. In her left hands she holds a noose, banner, shield, horn bow, and *varada mudra* (granting gifts) and in her right hands holding a goad, dart, sword, arrows and an *abhaya mudra*(allying fears). She sits on a lotus surrounded by innumerable saktis like her. She rules the *yekshini ganas*, the 64 *cetaka* and bestows magical powers (*siddhis*) to her seekers. Her yantra has an eight petalled lotus, surrounded by a sixteen petalled lotus, an *asta kona*, all enclosed in a *bhupura*.

    ***Om aim hrim srim em nilapataka nitya sripadukam pujayami namah*.**



12. ***Vijaya Nitya*:** She brings success in life and in battles. Tantraraja tantra described her as having five heads and ten arms holding a conch, noose, shield, bow, white lily, discus, goad, arrows, and lemon. Dakshinamurthi samhita described her as having one head and ten arms, wearing a garland of human skulls. Her yantra has an innermost *shatkona*, surrounded by a *sodasa patra*, a *dwadasa patra*, *asta patra*, *shat patra* and a *dvi-patra* lotuses, all enclosed in a *bhupura*.

    ***Om aim hrim srim aim vijaya nitya sripadukam pujayami namah*.**



13. ***Sarva mangaLa Nitya:*** She is 'all auspicious'. She has one head and two arms, sits on a lotus yantra smiling sweetly, and her eyes represent the sun and the moon. She holds a citron in her right hand and shows a *varada mudra* with the left hand. She rules over the *kalas* of sun (12),the moon(16), and fire(10), and they along with their consorts, are her attendants. Her yantra has an eight petalled lotus, surrounded by a 16 petalled and a 32 petalled lotuses that are enclosed in a *bhupura*.

    Om aim hrim srim om sarvamangala nitya sripadukam pujayami namah.



14. ***Jvalamalini Nitya***: She is '*garlanded with flames'*. She is the nitya of flame, a body of flaming fire, surrounded by saktis, each of whom resembles her. She has six faces and twelve hands holding, a noose, goad,,arrow, mace, tortoise, spear, flame, and *abhaya* and *varada mudras*. Tantraraja tantra gives her yantra as having a *vasukona*, surrounded by an eight petalled lotus and a *bhupura*, here her saktis and her description also show varients. She is described as sitting on a lion, holding different wepons that include a drum and a jar of wine.

    Om aim hrim srim aum jvalamalini nitya sripadukam pujayami namah.



15. ***Vicitra Nitya**:* Also called as '*Citra Nitya'*, meaning variegated. She has one head, four arms holding a noose, goad, *varada* and *abhaya mudras,* wearing bright coloured silk garments. Her yantra has an inner-most *vasu kona*, surrounded by an eight petalled, 16 petalled and a 32 petalled lotuses and outer most *bhupura*.

    ***Om aim hrim srim m citra nitya sripadukam pujayami namah*.**



16. ***Maha Nitya*** or ***Sri Vidya***: This is the 16th nitya that transcends all other 15 nityas. This is also called as *sada kala* or *sadakhya kala,* that is immutable with reference to the mutable moon as per *tithi nithya*. The angles of her feet are transformed into four angles signifying *siva*, and five angles related to *sakti* that are distinct from those of *siva*, thus forming nine primary forms of matter, forming forty-three angles, eight petals, sixteen petals, three folds or *vritta*, and three lines. *Sri Vidya* is *Sri Cakra*. *Sri Vidya* is *Sri Lalita*. She is the symbol of the integration of consciousness(*siva*) and energy (*sakti*) in the different levels of manifestation, but a real instrument of work, and an irreplaceable meditative support, that enlightens the path of the devotee, leading him to the core of his inner reality, so as to discern his identity with the Divine Mother.

Om aim hrim srim :m 16 srividya visvamatrika nitya sripadukam pujayami namah.



Tantraraja tantra, dakshinamurti samhita, jnanarnava-tantra and others, very elaborately discussed on ***nitya.***

'atra nigudham mahatryasramekam nityasvarupamtu vijnayate' *– sri kala.*

*'**caturasrantaraLe va trikone vayajetsudhi'** – vamakesvara tantram*

*'**bindaveva nityanam yajana muktam'** – tantra rajam.*

Due to the '***ekstyamaka sakti*** (volition) of the bindu, resulting illuminations are ***nitya devatas*** and are similar to ***kamesvari.***

As stated in '***lalito pakhyana'*** due to the volition (***sankalpa)*** of the bindu (***paramesvari) marthanda bhirava*** resulted and he created these ***nitya*** and they are reflections of kamesvari.

The ***nitya*** cycle represents the fifteen lunar days or ***tithi*** of the waxing moon, and these are divinities of ***Lalita-tripurasundari*** symbolizing the apparent modifications of the moon. Moon in reality does not change, but visually appears to be changing according to phase, so too does ***Sri Lalita.***

Each ***nitya*** has its own ***vidya*** viz., ***mantra, yantra*** and ***tantra*** as detailed above. The fifteen ***nitya*** **(*kamesvari*** to ***vicitra*)** are representing the fifteen lunar ***tithis.*** The sixteenth ***nitya*** or ***kala***, ***sri vidya*** is called ***saadaakya*** (pure **-**consciousness). The ***nitya mantras*** are to be learnt from one's own guru.

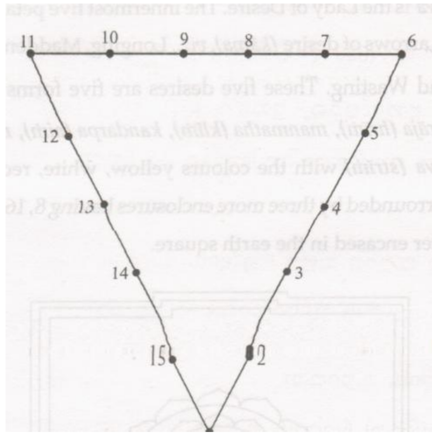
'bindu parita aakalpya trikone bindu tontimam'

-*Mantra mahodadhi*

Nitya mandala is in the form of a triangle around the bindu.

'jwlamalini kakshipta vanhi prakaara madhyaga'

-sahasranamavaLi.



As stated in '***soundarya lahari' nitya mandala*** is in the same plane as ***bindu***, in the space between the ***bindu*** and the triangle and are placed in a triangular form, anti clockwise and the first fifteen ***nitya*** are to be placed five on each side and the sixteenth ***nitya 'sri vidya'*** is in the ***bindu.***

'*CaturcatvarvisdvasudaLa kalasryatrivalaya*
Trirekhabhih saatrham tava caraNakoNah pariNatah'
-Soundarya lahari.

Nitya devatas are ***upasya devatas*** and ***aavaraNa devatas*** of ***sri cakra.***

Bhavanopanishad explains that the human body is to be conceived as ***sri cakra,*** as the expression of one's own self (***svatma*).** Since the body is regarded as non-different from the ***atman,*** the entire cosmic system associated with the body should also be viewed in the same light.

According to ***tantraraja-tantra,*** the ***nitya*** are the sixteen vowels of the ***Sanskrit*** alphabet and are identical with both time and space. The circle of the ***matrika*** and the ***nitya*** is identical with sidereal zodiac as well as ***mantra.***

In ***tantraraja-tantra,*** Lord ***siva*** says that in the center of the world is ***meru,*** outside of this being the seven seas and beyond them is the ***kala-cakra*** or the wheel of time, that moves in a clockwise direction by the power of ***iccha-sakti*(**will), Twelve spokes divide this wheel and the planets (***graham*)** are with-in this. *Lalita* is in the ***meru***, while the fourteen *nitya* (***kamesvari*** to ***jvalamalini)*** reside in the seven islands and seven oceans. ***Citra,*** the **15th** ***nitya,*** occupies the supreme space (***parama vyoma*).**

In ***dakshinamurti samhita, nitya*** are identified with sixteen parts of the continuum of consciousness or parts of different stages of deep-sleep, dreaming, waking and full consciousness or ***turiya.***

3.*Panca pancaca:*

Each group (***kutami***) containing five thus there are five groups (***kutas),*** a total of 25 devatas are called ***panca pancaca.***

They are in the space between the ***bindu*** and ***bhupura*** and are placed in groups of five stating from ***bindu,*** north-west, north-east, south-east, and south-west corners. They are:

1. ***Pancakosamba:*** ***sri vidya kosamba, paranjyothihkosamba, para nishkaLa kosamba, ajapakosamba,*** **and** ***matrukakosamba*****.**

2. ***Panca lakshmyamba*****:** ***sri vidya lakshmyamba, lakshmi lakshmyamba, maha lakshmi lakshmyamba, trisakti lakshmyamba,*** **and** ***samrajya lakshmyamba***.

3. ***Panca kalpalatamba*****:** ***sri vidya kalpalatamba, panca kamesvari kalpalatamba, parijatesvari kalpalatamba, kumara kalpalatamba,*** **and** ***panca banesvari kalpalatamba.***

4. ***Panca kamabughamba*****:** ***sri vidya kamabughamba, amrita peethesvari kamabughamba, sudha sri kamabughamba, amritesvari kamabughamba,*** **and** ***annapurNa kamabughamba*****.**

5. ***Panca ratnamba:*** ***sri vidya ratnamba, sidha lakshmi ratnamba, rajamaatangi ratnamba, bhuvanesvari ratnamba,*** **and** ***vaarahi ratnamba***.

4. *Aamnaya devatas*:

From the five faces of Lord ***siva,*** the groups of ***mantras*** that came out are called as '***Aamnaya devatas'*** From the ***sadyojata*** (east facing), ***vamadeva (***south facing), ***aghora*** (west facing), ***tatpurusha* (**north facing) and ***esana*** (***ordhvamnaya)*** – from the one above these four faces, all the *amnaya mantras* evolved. The sixth ***amnaya* (*anutharamnaya*)** came from ***paramesvari.***

'Sadyo jatha mukhodbuthah purvamnayasya devatah
Vamadeva mukhdhutahdakshinamnaysya devata.
Aghora mukha sambhutah pashimamnaya devatah
Mukhatatpurusha jjatah utaramnayasyadevatah
Esanamukha sambhutah rtvamnayasa devatah
Anuttaraa paramba sa sri mat Tripura sundari.

In ***cakra arcana, amnayadevatas*** are assigned different places as per each ***sampradaya.***

As stated in '***sri vidya vilasa'*:**

1. in ***bhupura, shodasadaLa,*** and ***asta daLa (srishti) cakra --poorva*** (east) ***amnaya devata – 'unmani'***
2. In ***manvastra, dasara yugma (stiti) cakra --dakshina*** (south) ***amnaya devata – 'bhogini'***
3. in ***asta kona, trikona,*** and ***bindu (samhara) cakra -- paschima*** (west) ***amnaya devata- 'kubjika'***
4. In the ***ninth AavaraNa ---uttara*** (north) ***amnaya devata – 'kali'***
5. In ***bindu*** – ***anutharamnaya devata – 'paramba'***. - are to be worshiped.

As per '***tantra sara'*:**

Poorva (east) ***dwara - Rg veda - urmini devata***
Dakshina (south) ***dwara - yajur veda - bhogini devata***
Paschima (west) ***dwara - sama veda - kubjika devata***
Uttara (north) ***dwara - adharvaNa veda - kalika devata***
Ordhvamnaya - canda bhiravi devata.
Anutharamnaya - bindu – paramba. Are to be worshiped.

This is contradiction of '***smriti':***

'***Rukpurvam dakshinam paschat yajurveda itiryate***
Paschimo adharvaNa vedah kouberah samavedakah' – *smriti.*

And '***padma puraNa'*** says:

'***Ganesam poojayedyastu vignastsya na badhate***
Aarogyarthe archayet suryam dharma mokhaya madhavam
Sivam dharmardha mokhaya caturvargaya candikam'

After analyzing all these versions, my pooja '***parameshti guru pada –sri kalyaNanda bharati swami'*** said that the ***moola devatas*** of these ***amnaya*** viz., '***sadyojata*** and other ***deities*** are to be worshiped.

As per ***vedic sampradaya,*** In '***ambica pancayatanam'***, starting with 'Ganapati' the ***aamnaya devatas*** (***tatpurusha, aghora, sadyojata, vamadeva*** and ***esana***) are to be worshiped. –'***sri kala'***

5. ***Shadangas:***

Due to volition (***eekshtyatmakakata)*** bindu eminated six *lakshanas*. They are: **1.*sarvajnatha*2. *Nitya truptata* 3. *Anadibhodata* 4.*Swatantrata* 5. *Aluptata*** and **6. *Anantata*..** All these six are known as ***shadanga*s** and are known as '***para rahasya yoginis'*** and are worshiped in the bindu.

6. ***shat-darsanas:***

As stated by '***sri vidya vilasam'*** tantra followers consider, ***boudha, vidika, rudra, soura, vishnava, sakta*** as ***shat darsanas*.** They worship ***boudha darsanam* in *bhupura, vidika* in *shodasara, pasupata (rudra)*** in ***asta daLa, soura* in *manvasra, Vishnu*** in ***dasara dvaya***, and ***sakti*** in **as*takona*** and ***trikona.***

But '***tantrantaram* '**says that, bindu to be considered as ***saivadarsana,*** outside thebindu and in the triangle is ***sakta darsanam***, ***bhupura*** is ***brahmadarsana,*** left side isconsidered as **vishnu darsanam, *bhupura,shodasadaLa, astadaLa(sristicakra) as souradarsana,and dasarayugma(stiti cakra)as boudha darsanam.***
But all these are followed by ***vamacara*** system of worshipers.

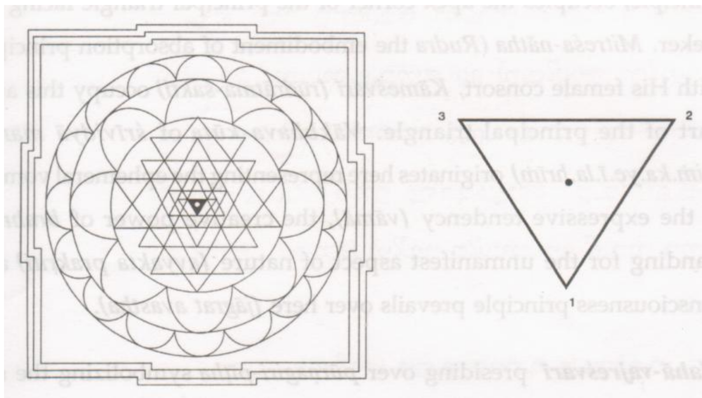
For ***dakshina, samaya*** system followers, ***veda*** and ***vedangas*** like***, siksha, vyakarna, chandas, nirukta, jotish***, and ***kalpa*** are the ***shat darsanas***.

'Adhah bindauhyajetvidyastananikramasah
agnimeeLeti rg vedam, eshtveteti yajurvedam
samnodeveeti samavedam, agnaaayaaheetvadharvaNam cestva
siksham vyakaranam chandah niruktahjotisham kalpam cestva
dharma brahma poornameemamsaadarsanaani yajeth'
-*sriyagasutram.*

2. **Trikona:** is the second ***AavaraNa***.

This is known as '***Sarva-sidhiprada-cakramu'***

'sivaa siva saktuabhayatmakamhi taditica'
-*Sri Kala.*
'***trikonam tu vikshepa sakti riti vijNayate'*** *–sruti*



Triangle or '***trikona'*** is the enclosure after the '***bindu'*** in ***'sri cakra'***. This is described as the primary triangle (***mula-trikona),*** and is regarded as the mother **-** goddess. This triangle is looked upon as pure ***'sattva'***, the light of consciousness in its prestine, unfettered, unconditioned and unevolved state. It represents the iconic form of mother – goddess as the conjoint manifestation of three powers (inclination, knowledge and activity) associated with all phenomenal details, and the three gunas (***sattva, rajas*** and ***tamas***) responsible for all creation. The three angles or corners represent the dimensions of all existence (***tri-khanda***)**:** fire (***Agni),*** sun (***surya),*** and moon (*Chandra),* and the dimensions of the individuality, self (***atma***)**,** the inner self (***antar atma),*** and the transcendental self (***paramatma****);* and the ***trikona*** also suggest the three processes of existence: creation (***srshti),*** preservation (***sthiti),*** and withdrawal (***samhara***)

The apex of the ***trikona****,* if kept pointing upwards, the ***yantra*** indicates '***siva'*** and if the apex is pointing downward, i.e., facing the ***devotee,*** indicates '***sakti'.***

Each angle is identified with the following details:

1. ***Maha kamesvari*****:** in the angle on the east facing the devotee, represents the primordial nature as unmanifest (***avyakta, or prakriti***), representing the principle of fire(***agni***)**,** the process of creation (***srshti***)**,** the dimensions of emanations (***vama****),* the phenomenal self (***atma***)**,** the tantric seat '***kama rupa'*** , and the syllable '*a*'.
2. ***Maha vajresvari*****:** in the angle on the south (***dakshina)*** of the devotee, representing the principle of Sun (***surya***)**,** the conditioned consciousness (***mahat* or *buddhi***)**,** the process of preservation (***stiti***)**,** the inner self (***antaratma***) in the devotee, the dimension of leading the evolution ***(jyestha***)**,** the tantric seat '***purnagiri'****,* and the syllable '***ka***'.
3. ***Maha bhaga malini*** **:** in the angle on the north ***(uttara***) of the devotee, representing the principle of withdrawal of phenomena (***samhara***)**,** the phenomenal ego (***ahamkara),*** the dimension of destruction (***rudra****),* the transcendental self (***paramatma)*** in the devotee, and the syllable (***ha*****).**

These three aspects are explained as different dimensions of deliberation (***vimarsa*)**, even as undifferentiated and original consciousness (***chit*)** is the dimension of light (***prakasa*)**

The trikona is symbolic with ***'nada'.***

Akshara, or letter or any sound (***nada*),** before being spoken out passes through four stages***, para, pasyanti, madhyama*** and ***vaikhari.*** It will be in the form of '***para***' in '***mooladhara***' and gets transformed into ***'pasyanti'*** and '***madhyama'*** and gets spoken out as '***vaikhari'.*** Nada is not just sound but the culmination of many things like heat, light, magnetic power, and many more known or unknown entities. In this '***nada rupa***' trikona, the syllables (***varna*)** '***a', 'ka',*** and '***ha'*** are imagined.

'Dakshina vartato lekhyam yantram dakshina poojate' *– Meru tantram.*

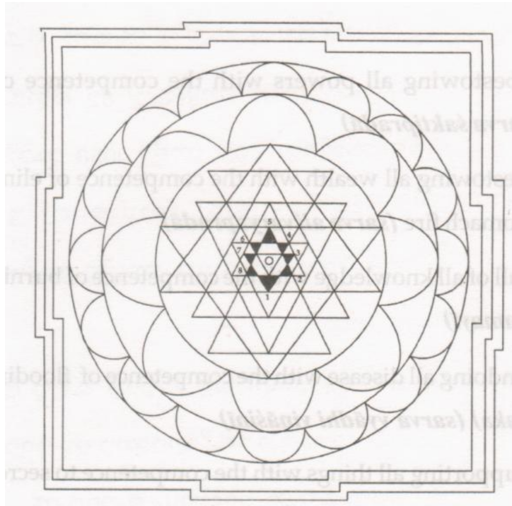
Thus, from the ***agra- kona*** (east facing) to the north kona the vowels ('***a'*** to '***ah'*)** are imagined, from the north kona to south kona the ***Narayana samamnaya*** (consonants from'***ka***') and from the south ***kona*** down to ***agra kona, Mahesvara samamnaya*** (consonants from '***ha***') are imagined.

In some ***sampradayas,*** each of the three lines connecting two corners is the abode of '***nitya***' devatas, five on each side, thus making ***15 nityas,*** corresponding to the fifteen phases of the moon, and the sixteenth ***nitya*** is in the ***bindu.***

In the region enclosed within the triangle, towards the north is '***mahatripura-sundari',*** representing the principle of absolute '***brahman'***, the process of unnamability (***anakhya*),** the dimension of pure tranquility **(*santa*),** of pure consciousness (***jnanatma)*** in the devotee, and the tantric seat '***Odyana***'. She is the primary and primordial power (***mula- vidya).***

Outside the triangle, '***bana', 'capa' 'pasa'*** and '***ankusa***' deities reside. All these seven deities are known as '***ati -rahasya- yoginis*),** and this ***AavaraNa*** is known as '***sarva – siddhiprada-cakra'*** and the presiding deity is '***Tipuramba'*** and she is '***adbhuta rasa'*** (wonder) of ***kamesvari.*** The ***beejakshara*** for this enclosure is ***'hasaum'***.

4. **Asta-kona:** The third ***AavaraNa -*** Vasu kona



Called '***sarva – rogahara – cakra.*** Remover of all diseases is in the form of eight cornered figure (***ashtara***). Contains eight fold nature (***asta prakrutikamu*****).**

'Bhumi raponalo vayuh kham mano buddhirevaca

Ahankaraitiyam me bhinna prakrti rashtadha' **-** *Gita.*

Earth (***bhoomi*****),** water (***neeru*****),** fire (***agni*****),** air (***vayu*****),** space (***akasa*****),** mind (***tamas*****),** consciousness(***sattva***) and ego (***rajas*****),** are the eight fold nature that are indicative of the eight ***konas*** of this ***cakra.***

In these **eight *konas*** – '***Aapudu', 'Dhruvudu', 'Somudu', 'Dharudu', 'Aniludu', 'Analudu', 'Pratyushudu',*** and '***Prabhasudu***', that are known as eight **vasuvulu** (***asta-vasuvulu)*** reside.

In the eight triangles formed in this ***cakra,*** eight divinities '***Vasini'*** and others are located, in the anti-clockwise order, the first one facing east. These divinities are traditionally called as '***vagdevata*'** as they are presiding over speech. They are so called because they were the eight that composed the thousand secret names of mother-goddess (***Lalita- sahasrara- nama*****).** Between them they cover the entire alphabet.

1. ***vasini*** **-** (the controller) represents the sixteen vowels **'*a'*** to '***ah'.***

2. ***kamesi*** – (one who controls over the desires) represents the five consonants of '***ka'*****-**group.

3. ***mohini*** – (who causes delusion) represents the five consonants of **'*cha'*****-** group.

4. ***Vimala*** – (one that purifies) represents the five consonants of '***ta*'-**group.

5. ***aruna*** – (whose color is that of dawn) represents the five consonants of '***ta'*****-**group.

6. ***jayini*** – (one who conquers) represents the five consonants of ***'pa'*-group**

7. ***sarvesi*** – (one who lords overall) represents the five consonants of '***ya, 'ra', 'la'*** and ***'va'***

8.***kaulini*** – (the one of the *kula*) represents the five consonants of '***sa', 'sha', 'sa' 'ha', 'la'*** and '***ksha***'.

These eight powers correspond to the following factors – cold and heat, happiness and unhappiness, desire, consciousness (***sattva*)**, ego, (***rajas)*** and mind (***tamas)*.**

The ***yoginis*** are regarded as secret (***rahasya*),** for they are related to the subtle body, which is the effect of the more fundamental elements and cause all the actions in the gross body. The significance of this enclosure or ***AavaraNa*** is in its power to erase the most basic disease, i.e., involvement in world that is impure, fleeting and stress laden (***antiyasuchiklesasamsara-roga*).** This power is derived by dissolving the distinction between the subject, the object and the transaction between them.

The eight ***konas*** are also identified with eight *yoginis* presiding over the bodily centers of the ***saadhaka* : *dakini, rakini, lakini, kakini, sakini, hakini, yakini*** and their congregation as the eigth., and are represented by their seed- syllables or ***bejakharas* :*rblum, klhrim, nvlim, ylum, jmrim, hslvyum, jhryum***, and ***kshmrim*.**

'*Sabda sparsa rupa rasa gandhah panca tanmatra pancapushpabaNah'*

The five ***tanmatra*** (sound etc) are the five flower arrows, and the mind is the sugarcane bow, the inclination is the noose and the aversion is the goad. These are the weapons associated with mother – goddess ***Sri Lalita para bhattarika,*** or ***Sri Raja-rajesvari*.** They are not a part of the enclosure, but constitute the periphery of the second enclosure or ***AavaraNa*.** The arrows are made of five kinds of flowers (***kamala*-**lotus, ***kalhara*** – water lily, ***indiva*** – blue lotus, ***sahakaraja*** – fresh blossoms of mango, and ***rakta kairava*** – red night lotus.). The four weapons (arrows, bow, noose, and goad) are depicted in the four directions (west, north, east, and south in that order).

The arrows are intimately associated with the bow, which in its gross form is made up of the sugar – cane stalk, in its subtle form by the ***mantras.*** The bow and arrow are located together, for it is the mind (***manas tatva*)** that enables the five ***tanmatra*** to be apprehended by the sensory organs.

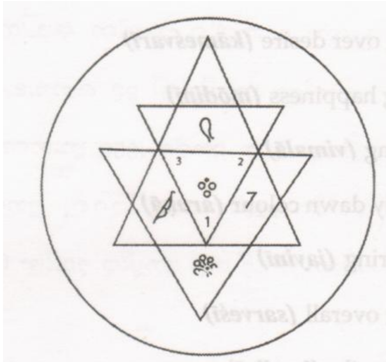
The noose ***(pasa*)** is golden in its gross form and is in the nature of ***mantra*** in subtle form and the nature of attachment (***raga)*** in transcendental form. It represents the power of intention (***iccha-sakti*).**

The goad (***ankusa*)** is golden in gross form, a ***mantra*** in subtle form, and aversion (***dvesha*)** in its transcendental form. Aversion or ***dvesha*** is the spirit of renunciation (***vishaya- vairagya)***

'***Manah ikshu dhanuh vasyobaNah raga pasadveshankusah'***

'Padma kosa pratikaakam hridayamcapyadhomukham

Adho nistva vitastante nabhya muparitishtati.' *– Sruti*



1. Divinity holding the arrow – banini.
2. Divinity holding the bow – capini.
3. Divinity holding the noose – pasini.
4. Divinity holding the goad – amkusini.

Some say that the ***asta-kona*** is located at a span (***vitasti)*** above the naval region of the ***saadhaka,*** and another school says that it is located in the heart (***hridaya kamala)*** of the ***saadhaka.***

'***hridabja mityeke samamananti'***

The presiding deity of ***Sri cakra*** is '***Sri vidya mantra.*** The primordial powers that are associated with this mantra are the syllables: ***'la', 'sa', 'ha', 'Ee', 'ye', 'ra', 'ka'*** and '***ma***'. These eight syllables are the eight ***konas***.

This ***AavaraNa*** is known as '***sarva-rogahara-cakra'***. The *yoginis* residing in this ***AavaraNa*** are known as '***rahasya yoginis'***. And the presiding deity is '***tripura sidhamba'*** and she is '***haasya rasamaya sakti'*** (wit and humour) of ***kamesvari,*** and *beejakshara* for this ***AavaraNa*** is '***hasakaphrem***'**.**

4. Antar- dasara: ***Sarva-rakshakara –cakra.*** Inner ten angled enclosure, indicates ten ***kalas,*** indicates ten vital currents (***prana*)**, indicative of ten ***indriyas.***

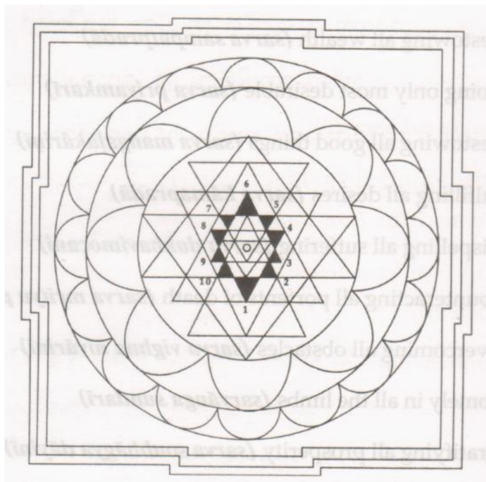
*'**Pranastu dasa samprokta yedha sankhya krameNatu***

praNapanah samanaca udanovyanayevaca

Nagaschyva kumarascha krukarasha tadhaparah

Dhananjayodevadatta iti praNa dasa smritah'

-*Panchratraga tantram*



The inner – ten angled enclosure (***antar –dasara***) indicates the ten vital currents (***prana***), that sustain the human being, they are: '***prama', 'apaana', 'vyana', 'udana', 'samana', 'naaga', 'kumara', 'krukara',*** '***dhananjaya',*** and '***devadatta'***. The vital current led by prama, become the five-fold stomach fire i.e., the one that digests, the one that burn, the one that floods, the one that dries up the doshas of the stomach fire, and the one that eliminates. The vital current led by '***naga***', becomes five – fold fires in the body of human beings –the one that secrets bile, the one that throws out, the one that churns the food, the one that swells and the one that dissolves, and thus helps digest five kinds of food – the one eaten without mastication, what is masticated, the one that is sucked, the one that is liked and what is drunk.

Bhavanopanishad explains that ***Antar – dasara*** is indicative of the sensory organs (***indriyas***), and the associated senses.

This enclosure or *AavaraNa* is indicative of the ten ***kalas*** of fire (***Agni***). They are: ***'Dhumra', 'Ooshma', 'Jalini', 'Jwalini', 'Vispuligini', 'Susri', 'Surupa', 'Kapila', 'Havyavahini'***, and *'**Kavyavahini**'*.

'Suprasedantu devyaca pustakakhadipaNayah
Sudha spatika sankasa sarvjnadyaschadevata'

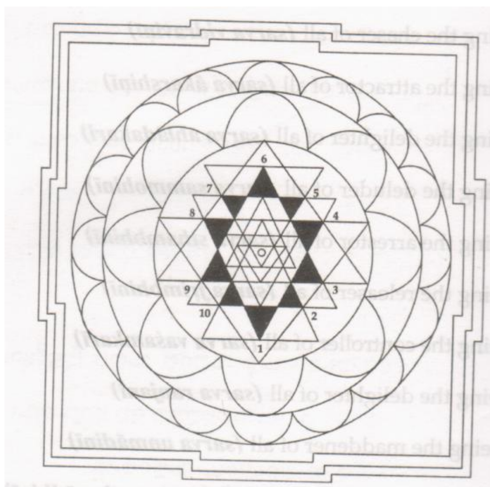
Holding a book (***pustaka***), garland of letters (***akshamala)*** in their hands and shinning like a ***spatika, Sarvajna*** and other deities (***yoginis)*** reside in the eight konas starting from the *kona* on the east side in the anti-clockwise manner. They are : **1. *Sarvjna, 2. Sarva sakti, 3. Sarva iswarya pradayini, 4. Sarva***

jnanamayi, 5. Sarva vyadhi vinasini, 6. Sarva adhara svarupa, 7. Sarva papa hara, .8.Sarva ananda mayi, 9.Sarva raksha Svarupini,and ***10. Sarva epsita phalaprada***. These ***yoginis*** are known as '***Nigarbha yoginis'.***

The significance of this cakra is explained as protection from all obstacles. The devotee withdraws himself from all the hinderences in his path of spiritual progress and develops an awareness that he is ***'siva'***

The presiding deity of this '***Sarva – rakshaakara –cakra'*** is '***Tripura malini'***, she is indicative of the terrible indignition ***(roudra rasa)*** of kamesvari. The ***beejakshara*** for this ***AavaraNa*** is '***krom'.***

5. Bahir – dasara: ***Sarvartha – saadhaka – cakra*** (the accomplisher of all objects). This is called '***bahir-dasara*'**, to distinguish from another similar ***AavaraNa*** enclosed within it. This is also said to represent ***'dasavataras'*** of ***Sri Mahavishnu.***



In the triangles of '***bahir –dasara' 'Sarva – sidhi– prada'*** and other ten deities, reside with ***varada*** and ***abhya mudras*** and wearing red flower garlands, starting with the kona facing the east side in the anti-clockwise direction.

The ten triangles are inscribed by ten letters beginning with '***na*'** and ending with '***bha'***

'Dasa devyah prasedantu sarva sidhi pradayakah
Raktasupushpa haradya varadabhaya panayah'

The ten triangles formed by it represent ten powers (***divinities)*** of the mother- goddess, they are:

1. ***Sarva – sidhi – prada:*** **-** the one who bestows all attainments.
2. ***Sarva – sampat – prada*:** **-** the one who bestows all wealth.
3. ***Sarva – priyamkari*:** **-** the one who makes all desirable

4. ***Sarva – kama– prada*: -** the one who fulfills all desires.

5. ***Sarva – mangaLa -karini:* -** the one who bestows all auspicious things.

6. ***Sarva – dukha – vimochini*: -** the one who removes all suffering.

7. ***Sarva – mrityu– prasamani*:** - the one who counteracts all portents of death.

8. ***Sarva – vighna – nivarini*: -** the one who helps overcome all obstacles.

9. ***Sarvanga– sundari:* -** the one who is beautiful or comely in all limbs.

10. ***Sarva – saubhagya–* dayini: -** the one who bestows all prosperity.

'PraNapanah vyanodana samana naga kurma krukara devadatta
Dhnanjayadi dasa vayavah sarva sidhi pradadi devyah bahir dasara devatah'

The concept of ***vayu*** (wind – the vital current**-** ***prana)*** is fundamental to the concept of the channels. Out of the 72,000 channels, ten are most important, as they carry the vital current (***prana*). The ten vital currents are grouped into two, 1.***prana***-pentad (***prana-panchaka*),** and 2. ***Naga***-pentad (***naga-panchaka).***

In the first pentad (***prana-panchaka***) are:

1. ***Prana*** – located primarily in the heart, although moving about in nostrils, the head, and the naval, moving upward, facilitating the food to be swallowed, respiration and all other bodily movements.

2. ***Apaana*** – located principally in the naval; moving about in the naval, the thighs and the stomach, facilitating the evacuation of feces, urine, semen and menstrual fluid, as well as bearing down the foetus.

3. ***Vyana*** – located in the nostrils and stomach, pervades all over the body, helping in circulation of blood, chyle, growth, and building of the body and sustenance of life.

4**.** ***Udana*** – located in the throat, although it moves in the limbs accompanying '***prana*'**, and causing speech and alimentation.

5. ***Samana*** – located in the naval near digestive fire (***jatharagni*),** toes of the feet and is all pervasive in the body, helps in reception, digestion and assimilation of the food, separating nutrients from the waste products, and nourishment of the body.

In the second pentad (***naga-panchaka)*** are included minor vital currents and they are:

1. ***Naga* -** causes belching, etc

2. ***Kurma*** – movement of the eye lids

3. ***Krakara*** – responsible for proper digestion and hunger.

4. ***Devadatta*** – responsible for fatigue and yawning.

5. ***Dhananjaya*** – This causes the various sounds in the body during the bodily functions and does not leave the body even at death.

These ten vital functions are attributed to these ten divinities of this ***AavaraNa.***

‘***Bahistdriyani’* -** *Sri Kala*.

‘*Bahir – dasara’* indicates the ten indriyas (five ***jnanendriyas*** and five ***karmendriyas****).*

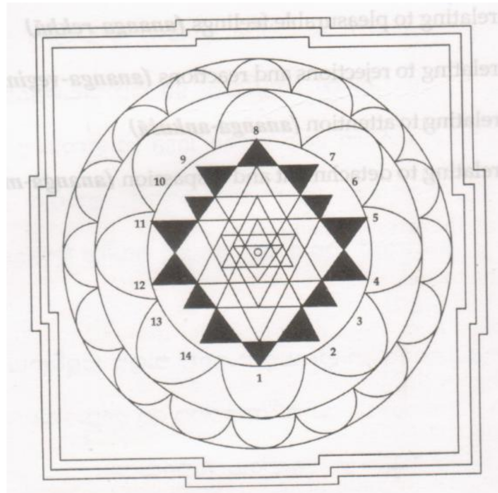
The significance of this cakra is the accomplishment of the ultimate objective –**‘*siva*’**,which is common for vedic and tantric practices.

The divinities in this ‘***bahir – dasara’*** are known as ‘***kula – yoginiss’***.

This ***AavaraNa*** is called as ‘***sarvaardha –saadhaka –chakra’*** and the presiding deity is ‘***Tripura Sri’*** and she represents the utter disgust (***bhebhatsa rasa*)** aspect of the mother – goddess.
The ***beejakshara*** for this ***AavaraNa*** is **‘sah’**.

6. Manvasram: ***‘Chaturdasaram’ – ‘Sarva – sowbhagyadaayaka – cakra’.*** This is an enclosure with fourteen angles.

‘Atala, vitala, sutala, talatala, rasatala, mahaatala, patala lokadi adho lokaanam oordhvabhage Bhuloka, bhuvarloka, suvarloka, mahaloka, janoloka, tapoloka satya lokadi Oordhva lokanam adho bhage’



These fourteen triangles represent **14 *loka*. *Oorthva loka* 7 and Adho loka 7.** Thus a total of **14 *loka*.**

This enclosure called '***the provider of all prosperity'*** is in the form of a figure having fourteen triangles constituting a figure with fourteen corners, and hence is known as '***chaturdasaram***'.
The fourteen corners represent the fourteen powers of mother –goddess, beginning with *'**Sarva – samkhobhini'*** (the agitator of all) in the corner facing east, and others in the other corners in the anti-clockwise direction. These 'powers' are described as presiding over the fourteen principle channels in the body. These triangles are inscribed with the fourteen consonants beginning with**'*ka'*** and ending with ***'dha'*** They are : ***1. Sarva – samkhobhini, 2. Sarva – vidravini, 3. Sarva – akarshini, 4. Sarva –ahladini, 5. Sarva-sammohini, 6. Sarva- stambhini, 7. Sarva-jrumbhini, 8. Sarva-vasamkari, 9. Sarva-ranjani, 10. Sarva-unmadini, 11. Sarva-arthasadhini, 12. Sarva- sampattipuriNi, 13. Sarva- mantramaye***, and **14. *Sarva-dvandakhamkari*** and they represent different nerve centers or channels (***nadi)*** in the human body.

'*Alambusa, kuhu, visvodara, varuna, hasti – jihva, yasovati, payasvini, gandhari, pusha, samkhini, sarasvati, ida, pingala, sushumna cethicaturdasa nadya sarva – samkhobhinyadi devatah'*

The concept of nerve channels was well explained in '***Tantra – raja – tantra',*** with the identity of the life – currents (***prana)*** in the body with the aspects of *'**Sri cakra'.***

The human body being made up of five elements ***(earth, eater, fire, air,*** and ***akasa***), and each of these elements are having a predominant role to play in a specific part of the body. The manner of our breathing is influenced by these five elements; and, in turn, these five elements are influenced by the way we breathe. Usually, we breath 360 times in a ***'ghati'*** (aprox.24 minutes), and a day consists of 60 ghatis, thus in a day i.e., we breath (***svasa*)** 21600 times. This is called '***nadi-cakra'*** and this is mother –goddess herself.

The distribution of breaths among the body centers is as follows:

1. ***Muldhara*** **-**600 breaths, aprox 40 mins

2. ***Svadhistana*** – 6000breaths, aprox6hrs.40mins

3. ***Manipura*** **-**6000 breaths, aprox6hrs.40mins

4. ***Anahata*** – 6000 breaths **-** aprox6hrs.40mins

5. ***Visuddha*** **-**1000 breaths –aprox 1hr.6min.40sec.

6. ***Ajna*** – 1000breaths **-** aprox 1hr.6min.40sec

7. ***Sahasrara*** – 100 breaths **-** aprox 1hr.6min.40sec

- A total of 21,600 breaths in 24 hrs

Normally the breath alternates between the channel reaching the left nostril (***Ida,*** representing the lunar principle in the body) and the channel reaching the right nostril (***pingala,*** the solar principle). The former cools where as the latter warms the body, and between then all the body metabolic functions take place. These two meet at '***mooladhara***', close to the '***kundalini***'**-** which is the source bodily energy (***vayu*)**, the life force (***bindu*)**, and the expressive tendencies (***nada, light, sound).***

The channel with '***ida***' to its left and '***pingala***' to its right and two twining around it is called '***sushumna***' or ***'avadhutika'***. This is the channel through which the ***kundalini*** can ascend to the **'*sahasrara'*** or the thousand –petteled-lotus on the crown of the head. *'**Kundalini'*** the serpent power is the mother – goddess, residing in the subtle body of every individual.

As per '***tantra –raja-tantra'*** and '***Darsanopanishad'*** of '***Sama-veda'*** ,Of the network of 72,000 channels ***(nadi-mandala),*** the most important are the fourteen mentioned above and they correspond to the fourteen powers or ***saktis*** indicated in this enclosure or ***AavaraNa.*** They are :

1.*Alambusa* – corresponding to the letter *'ka'* and to the sakti '***sarva –samkhobhini'*** (the agitator of all), starting from the base of '***mooladhara***' reaching the anus (***payu).***

2. *Kuhu* – '***sarva- vidravini'***(the chaser of all) , starts from both sides of the **'*mooladhara*'** and reaches the penis, (***dhvaja***) and corresponds to the letter '***kha'***.

3. ***Visodara*** – '***Sarva akarshini'*** (the attractor of all), is inside the stomach (***jathara)*** and corresponds with the letter ***'ga'***.

4. ***Varana (varuna)*** – ***'sarvahladini'*** (the gladdener of all) starts from the stomach region extending upward and downward and identified with theletter '***gha'***.

5. ***Hasta –jihva –*** '***sarva – sammohini'*** (the deluder of all) starts from the easter part of '***ida'*** and goes to to left –toe; and is identified by the letter '***na'*.**

6. ***Yasovati (Yasavati)*** – '***sarva- stambhini'*** (the arrester of all), begins at the same place and reaches right-toe, and the corresponding letter is '***cha***'.

7. ***Payasvini*** – '***sarva-jrmbhini'*** (the releaser of all) is the channel reaching right ear and the letter is ***'chha'*.**

8. ***Gandhari*** – '***sarva – vasamkari'*** (the subjugator of all), reaches the left eye, and the letter is ***'ja'.***

9. ***Pusha -*** '***sarva –ranjani' (***the delighter of all), reaches the right **eye,** and the letter is '***jha'.***

10. ***Samkhinis*** – ***'sarvonmadini'*** (the maddener of all), reaching the left ear and the letter is **'*na*'**.

11. ***Sarasvati*** – '***sarvarta-sadhani'*** (the accomplisher of all desires), reaches the tip of the tongue, and the letter is ***'ta'***.

12. ***Ida*** – '***sarva-sampatti-purani'*** (the provider of all wealth), is on the left of the cental channel **(*sushumna*),** and reaches left nostril and the letter is '***tha'.***

13. ***Pingala*** – '***sarva-mantra-mayi'*** (made up of all mantras), starts to the right of central channel, and reaches right nostril, and the letter '***da'.***

14. ***Sushumna –*** '***sarva –dvanda-kshyam-kari'*** (the dispeller of duality), the central channel that reaches the '***brahma randra'*** on the crown of the head and is identified with the letter '***dha*'.**

The location and directions of these *'nadis'* are given differently in differet texts.

The '***nyasa*-procedure'** given by ***Sri Bhaskara –raya*** has different places. He postulated that the ***nadis*** mentioned in ***upanishadic*** texts are to be located as – ***Alambusa*** –in the centre of forehead, on the right of

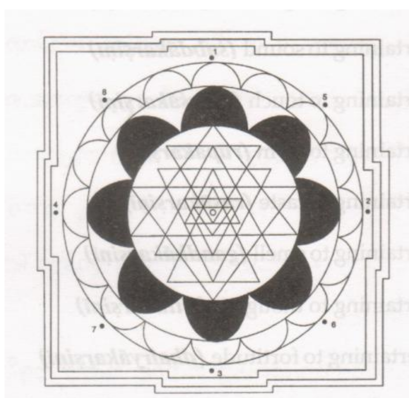
forehead is '***Kuhu',*** on the right cheak '***Viisvodara*****',** on the right shoulder '***Varana',*** on the right side '***Hasti-jihva'***, on the right thigh '***Yasovati'***, on the right ankle '***Payasvini',*** on the left ankle '***Gandhari',*** on the left thigh '***Pusha***', on the left side **'*Samkhini'***, on the left shoulder *'**Sarasvati',*** on the left cheak '***Ida***' on the left side of the forehead '***Pingala***' and on the back of forehead '***Sushumna'***

The significance of this enclosure is in its symbolisam that is cherished by all, for it suggests the ultimate identity of ***siva*** and his powers.

The '***Sarva- samkhobhini'*** and other deities in this AavaraNa are known as '***Sampradaya yoginis',*** and this ***AavaraNa*** is called '***Sarva-sowbhagya –prad –cakra'.*** The presiding deity is '***Tripura vasini'*** and she is the fear and despondency (***bhayanaka rasa***) factor of Maha kamesvari.
The ***beejakshara*** for this ***AavaraNa*** is '***Blum'***.

7. Asta –dala –padma: '***Sarva –samkhobhana-cakra'*** (the agitator of all), is in the form of lotus with eight petals .represents eight forms of '***siva***' who are in the form of '***Ananga –kusuma'*** and other deities. The petals represent the eight divinities associated with the principle of erotic urges independent of the physical body (***ananga*****),** and differentiated by the several functions of attraction (***akarshana)***

The eight forms of '*siva*' are: **1.*Bhavudu, 2. Sarvudu, 3. Esanudu, 4. Pasupati, 5. Rudrudu, 6.Ugrudu, 7.Bheemudu,*** and **8*. Mahadevudu.***



As described in '***Tantra –raja-tantra'***, they are said to reside in the eight petals of this enclosure in the form of:

1. **Ananga-kusuma** (the flower of Eros); the group of five consonants beginning with '***ka',*** on the petal facing east.

2. *Ananga-mekhala* (the girdle of Eros): the group of five consonants beginning with '***cha'*** on south facing petal.

3. ***Ananga –madana*** (the intoxication of Eros): the group of consonants beginning with **'*ta*'** on the west facing petal.

4. ***Ananga- madanatura*** (the urgency of the intoxication of Eros): the five consonants beginning with **'*ta'*** on the north facing petal.

5. ***Ananga-rekha*** (the skirting line of Eros): the five consonants beginning with ***'pa'*** on the petal facing south-east.

6. ***Ananga –vegini*** (the urge of the Eros): the four consonants beginning with '***ya'*** on the petal facing south-west.

7. ***Anangankusa*** (the goad of Eros): the four consonants beginning with ***'sa'*** on the petal facing north-west.

8. ***Ananga –malini*** (the garland of Eros): the two letters '***la'*** and '**ksha'** on the petal facing north-east.

Bhavanopanishad explained this enclosure as:

'*Vacana danagamana visargananda hanopadanopekshabadhyo*
Ananga kusumadisaktayostah' – *Bhavanopanishad.*

The objects of the five organs of action along with three ***doshas*** constitute the eight powers. The organs of action are: Speech (of the organ of mouth), Prehension (of the hands), Locomotion (of the feet), Elimination (of the penis), these have been described as the mental modalities, and to these five ***karmendriyas*** are added three other modalities of the mind: rejection (withdrawal ***-hana*****),** acceptance (attention ***-upadana***), and indifference (detachment-***upeksha)***

'***Nitya –shodashikarnava'*** explains the eight fold nature of this enclosure in terms of eight – fold nature (***prakrtyashtaka),*** and they are five elements (**earth, water, fire, air,** and **akasa**) or the five ***tanmatra,*** and ego (***aham-kara),*** individualized consciousness (***Mahan*****),** and primordial nature (***prakriti****).*

Sri Kala says –

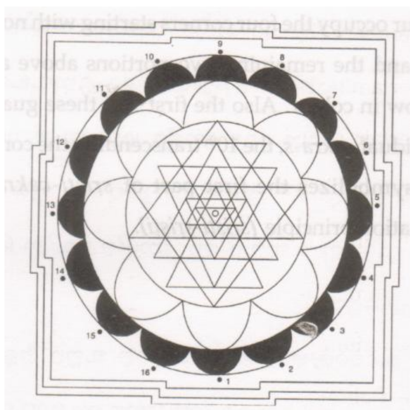
'Nagadalantu kutatrayadhistana mastaksharam
Tatra pragadi dikshu kramadhakare kara kakara makara
Agneyadi vidikshu calakaryekara sakara repha'

Thus, in these eight petals, the eight letters from each of the three kuta of '***Sri Vidya' moolamantra*** are to be imagined. They are ***'la', 'sa', 'ha', 'Ee', 'Ye', 'ra', 'ka'*** and '***ma'*.**
They are to be imagined: '***ha'*** on the east facing petal, '**'Ee'** on south, '***ka'*** on the west, and '***ma'*** on north. '***La'*** on south-east, ***'Ye'*** on south- west, '***sa'*** on the north-west, and '***ra'*** on north-east.

The significance of this ***AavaraNa*** is explained in ***dipika*** (commentary) on ***yogini-hridaya*;** '***Sarva-samkhobhaNa*** *'*means withdrawal (***samhara*)** of the principles of reality from the earth principle unto the principle of pure-consciousness (***siva*),** so that the plurality of this world is dissolved. The final modality mentioned in the upanishadic texts is 'indifference' (***upeksha***), which has been explained as steering clear of bipolar tendencies of approach and aversion, and abiding in the perfect composure.

AavaraNa is '***Sarva-samkhobhana-cakra'***, and the presiding deity is '***Tripura sundari' ,*** and she is the compassion (**karuna)** aspect of kamesvari
The beejakshara for this ***AavaraNa*** '***klim'*.**

8. Shodasa –dala-padma: '***Sarvasa-paripuraka –cakra',*** the complete fulfiller of all longings, primordial nature of '***sa***', identified with '***chandra kala'***



The '***nitya-kalas'*** of this ***AavaraNa*** are: 1.***Kamakarshini*** (attracting the desires), 2.***Buddhyakarshini*** (fascinating the intellect), 3.***Ahamkarakarshini (***attracting the ego), 4. ***Sabdakarshini*** (attracting the sound), 5.***Sparsakarshini*** (attracting the touch), 6. ***Rupakarshini*** (attracting the form or shape), 7. ***Rasakarshini*** (fascinating the taste), 8. ***Gandhakarshini*** (attracting the smell), 9. ***Chittakarshini*** (fascinating the thoughts), 10. ***Dhairyakarshini (***fascinating the fortitude), 11. ***Smrityakarshini*** (attracting the recollections), 12. ***Namakarshini (***fascinating the name), 13. ***Bijakarshini*** (attracting the seed), 14.***Atmakarshini (***fascinating the selfhood), 15. ***Amrtakarshini (***fascinating the immortal), and 16. ***Sarirakarshini (***attracting the physical body).

Chandra kalas are 16, and they are: ***Amrita, Manada, Pusha, Tusthi, Pushti, Rati, Dhriti, Sasini, Chandrika, Kanta, Jyostna, Sri, Preeti, Angada, Poona,*** and ***Poornamrta***. and these ***kalas*** are in the form of above mentioned ***Aakarshana*** divinities. These sixteen divinities are associated with the sixteen vowels and are inscribed in the petals in the anti clock wise direction starting from the one facing the east.

Kala means an aspect or a phase or a unit. '***Nitya-shodaskarnava'*** refers these ***kalas*** as the vibrations of the vital force (***spandah pranah***), and these ***kalas*** express themselves as five elements (***panca bhootas***), Five ***jnanendriyas,*** five ***karmendriyas,*** and the mind.

'Tatra prak paschimadalayoh kramadhakare dampateeca,
Dakshinotharayoh pridhivi
Agneyatrike pragadi krama tsakara kakara hakarah,
Easa trikepi kramaattaeva
Asura trike dakshadi krama dekarayehkara kakarah
Vayavyatrike tuttaradi kramatsakara hakara kakaraaiti' -*Sri Kala (45-51)*

'Sri Kala' says:

In this ***AavaraNa***, in the 16 petals, '***Sri shodasakshri'*** mantra has to be extrapolated, i.e., on the east '***Ha'***, on the west '***Om,Hrim, Srim'***, on the north and south petals, '***La',*** on the three petals in the south –east (*agneya*),***'Sa', 'Ka' 'Ha'***; On the three petals in the north-east(*esanya*), ***'Sa', 'Ka' 'Ha';*** on the three petals in the south-west,(*niruthi*) '***Ea', 'ye', 'ka'***; and on the three petals in the north-west(*vayavya*), '***sa', 'ha', 'ka'*** –are the designated places.

The significance of this enclosure is 'self-protection' of the devotee (***atma-raksha*).** Asa or longings spring from discontent, and they can only be fulfilled by the elimination of discontent. This can only possible when the devotee identifies himself with the transcendental pure consciousness ***(siva),*** who is ever complete and content. The '***kalas'*** mentioned above are expressions of 'deliberation' (***vimarsa***) on the part of '***siva***', who is pure illumination (***prakasa).*** Within the framework of '***Sri-cakra'*** the deliberations are attracted towards the source of deliberation itself, thus '***akarshana*** (attraction) is employed with reference to each of the sixteen deliberations (***kala).***

This **AavaraNa** is known as '***Sarvasa-paripuraka cakra'*** (the complete fulfiller of all longings), and the presiding deity is '***Tripuresi'*** and she is the representation of fortitude or valor (***Vera rasa)*** of ***kamesvari***. The *beejakshara* for this ***AavaraNa*** is '***drim'.***

9.Bhupuram: '***Trilokya – mohana –cakra',*** primordial nature of earth '***la'***.

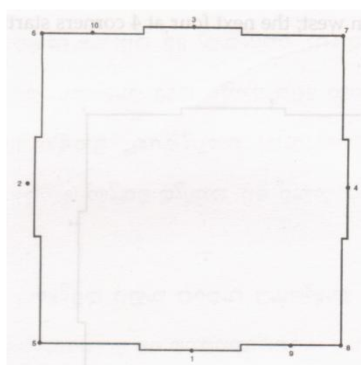
Bhupuram, is the last enclosure in '***srishti – krama'*** and the first one in '***samhara-krama',*** within which the entire design of '***Sri cakra'*** is poised. The '***bhupura***' is in the form of a square, specified by three lines skirting the '***Sri cakra'*** on all the four directions and having doorways on each of the four sides.

'***Bindu'*** in '***Sri cakra'*** is the mid most point, where the pure and undifferentiated consciousness, ***'kamesvara'*** is in constant bliss with supreme goddess (luminous) ***Lalita.*** From this '***bindu'*** , due to its volition ,a triangle and from there all the other AavaraNas have proloferated. '***Bhupura*** is the limitation of the eight sides of the ***bindu.*** Hence it in the form of a square, with three rows or '***rekha***'**.**

'Sri cakrasya catvari dwarani caturveda rupini
Dwara pravesenyva bhavati paradevata sakshatkarah'

It is said, for the ***saadhaka*** that enters through these doors (***dwara)*** can havethe blessings of ***paradevata.***

A.The third or the inner line:-



The third or the inner line of the square is identified with ten '***mudra – divinities'. 'Mudra'*** means a seal of authority, an acknowledged eligibility. In tantric context, it means an approach which brings delight to the divinities.

Mudras are of three types : 1.Gross (***stula***) – bodily postures or finger gestures,the four wepons the mother –goddess caries in her human form in her hands (bow, arrow, noose, and goad) 2. Subtle (***sukshma)*** – composed of ***beejaksharas*** that are appropriate and powerful (***aksharatmakah***)**,** the nine seed syllables or beejaksharas (***dram, drim, klim, blum, sah, kraum, hskhphrem, hsaum,*** and ***aim***)**,** and 3. Trancendental (***para***) consisting of purelf mental orientations in an attempt to understand reality (***vasanatmaka).*** The mudras that preside over the third line of '***bhupura'*** are of this category.

The nine powers represented by these ***mudra-saktis*** are: 1.***Sarva- samkhobhini*** (the power that agitates), 2. ***Sarva- vidravini*** (the power that drives away), 3. ***Sarva-akarshini*** (the power that fascinates), 4. ***Sarva –***

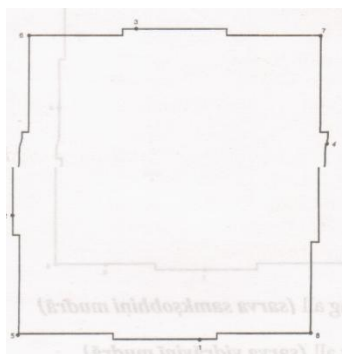
vasikarani (the power that subjugates), 5. ***Sarva –unmadini*** (the power that maddens), 6. ***Sarva – mahankusa*** (the power that goads), 7. ***Sarva –khechari*** (the power that moves in the void), 8. ***Sarva – beja*** (the power that is the source), 9. ***Sarva – yoni*** (the power that procreates), and 10. ***Sarva- trikhanda*** (the power that seperates the phenomena as knower, known and knowable, this also called '***saktyuthapini'*** (the power that arouses and sustains the power in the devotee). The last ***mudra*** is employed to invoke the mother goddess '***Lalita*'.**

The first four ***mudra saktis*** are assigned to the four dwara or entrances of the inner line, the next four are in the four corners starting from the north-east corner, and the remaining two on the top and bottom parts.

'Bhavanopanishad' says: ' ***Adhara navakam mudra saktayah'***, i.e., ***Sarva-samkshbhini*** to ***Sarva-yoni sakti****s* are in ***mooladhara, svadhistana, Manipura, anahata, visudha, lambikagra, ajna, sahasrara*** and ***dvadasantam.***

Sri kala assigned '***matrakas****'* to this inner line or '***antar bhupura'.***

B.The second or middle line:-



The second or the middle line of the square is identified with the eight 'mother-like' powers or '***asta-matrakas'.*** They are: ***Brahmi, Mahesvari, Kaumari, Vishnavi, Vaarahi, Maahendri, Chamunda***, and ***Mahalakshmi***.

Bahurupastaka, speaks of eight ***matrkas,*** but instead of ***Maahendri,*** included ***Sivaduti.*** While seven of the ***matrakas*** have their male consorts, ***Chamunda*** is said to have sprung up directly from the body of the mother –goddess.

It is also said that seven ***matrakas*** represent the seven vowels, from which all speech originates; they serve as mother (***mataiva),*** and hence they are mother like (***matrka).***

Bhavanopanishad says:

'Kama krodha lobha moha mada maatsarya

Punya papa maye brahmadyastasaktayah'

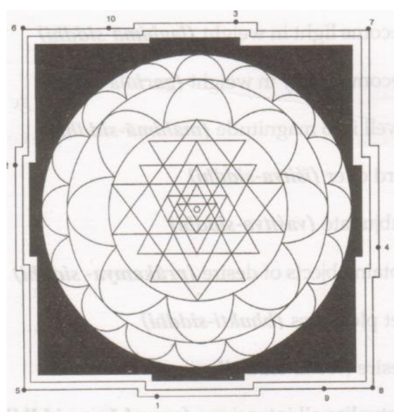
As per Bhavanopanishad, ***Kama*** (lust), ***Krodha*** (anger), ***Lobha*** (greed), ***Moha*** (delusion), ***Mada*** (pride), ***Matsara*** (envy), ***Punya*** (merit), and ***Papa*** (demerit); are represented by ***Brahmi*** and other eight deities mentioned above.

Like in the inner line or ***antar-bhupura, Sri Kala*** assigned '***matraka*** 'to the middle line or ***madhya bhupura.***

'*Vargastakam matrakaya dikshu sidhamyatah kramat pardhivam tanmayam viddhi' – jnanarnavam*.

As per ***jnanarnava tantra***, **'*brahmi, mahesvari, koumari, vishnavi***, are in the left side of the four entrances, and '***vaarahi, mahendri, chamunda,*** and ***maha lakshmi'***, are in the four corners starting from the corner on ***saadhaka's*** left in the ***madhya bhupura***.

C. Third or outer line:



'***Baahya bhupura'*** or the outer line is the outer most skirting line of ***Sri cakra,*** is identified with the outward, or superficial attainment of yoga called ***siddhis.***

'Nidhi vahana samarudha varadabhaya karambujaa

Padmaraga pratikaasah praseedtvam aNimadayah

GarimaNam laghimaNam vasitva mani mahimanau

Prakamya bhaktyaham vande praptinca sarva kamadam'

These attainments are said to be consequent to 'the gross control over the elements' –***Patanjali yoga sutras.***

They are: 1. ***Anima*** (the power to become extremely minute), 2. ***Laghima*** (the power to become extraordinarily light, so that one may float like a blade of grass), 3. ***Mahima*** (the power to swell and magnify to huge proportions), 4. ***Isitva*** (the power to rule over and regulate in a creative manner), 5. ***Vasitva (***the power to subjugate all living and non living things), 6. ***Prapti*** **(**the power to extend oneself and reach even the outer space), 7. ***Prakamya*** (the power to accomplish efficiently whatever one desired), and 8. ***Garima*** (the power to increase ones weight like that of an elephant or mountain).

-*Vyasa Bhashya* on *yoga sutras*.

'*Viyati sahita srigaraadayo navarasadyaNimayayah'*

It is said that the '***nava rasa'*** or nine emotions present in the ***saadhaka*** are these ***siddhis*.**

They are: 1. ***Sringara rasa*** (the romantic mood) – ***anima sidhi,*** 2. ***Haasya*** (wit &humor) – ***laghima sidhi,*** 3. ***Karuna*** (compassion) – ***garima sidhi,*** 4. ***Roudra*** (terrible indignation) – ***mahima sidhi,*** 5. ***Vira*** (valor) – ***isitva sidhi,*** 6. ***Bhayanaka*** (fear and despondency) **- *vasitva sidhi,*** 7. ***Bibhatsa*** (utter disgust) **- *prakamya sidhi,*** and 8. ***Santa*** (tranquil) – ***Prapti sidhi.***

In the '***bahya bhupura'*** '***anima, laghima, mahima*** and ***isitva*'** are posited in the four doors on the left side, the ' '***vasitva, prakamya, prapti,*** and ***prakamya)*** are posited in the four corners starting from the left side of the ***saadhaka.***

The deities in these three rekhas or lines are known as '***prakata yoginis'***
The bhupura is known as '***trilokya- mohana – cakra',*** and the presiding deity of this enclosure is '***Tripura',*** and she is the ***sringara rasatmaka*** (romantic or attracting) ***sakti*** of ***kamesvari.***

'***Tadadhistanam devim ca tripuram svamsatosrujeth'*** – *Lalito pakhyanam.*

Maha kamesvari created this '***Tripura'*** sakti in her own ***amsa***.

Beejakshara for bhupura is '***dram*'**

Bhavanopanishad is one of the seminal upanishads, and it described '***Sri cakra'*** and '***antaryaga'*** in detail.
'tena navarandrag roopo dehah nava cakra rupam sri cakram' – ***bhavanopanishad.***

Human body has nine aperetures, ***tvagadi dhatus*** are nine, there are nine ***AavaraNas*** in '***sri cakra'***, and all these cakras are idenfied with the ***cakras*** in the human body. The '***shat cakras'*** of the human body gets eqated to the nava ***AavaraNas*** of ***Sri cakra***.

Vritta traya:

(figure)

'***Sri Vidya Vilasam'*** and other texts on ***tantra*** detailed the divinities in ***vritta traya*** (concentric circles), but have not given or suggested any worshiping procedure.

1. The first circle has seven ***deities,*** and they are*:* ***Samkari, Indusekhari, Arthanarisvari, Aghora swarupini***, ***Hanadahanayana, Haalahala dharani,*** and ***Bhoori bhava*.**

2. The second circle has twelve ***divinities,*** they are: ***Narayana, Trivikrama, Kesava, Madhava, Govinda, Damodara, Madhusudana, Vamana, Sridhara, Hrishikesa, Padmanabha,*** and ***Kamala nayana.***

3. The third circle has 12 ***divinities,*** they are: ***Caturmukha, Caturaananaa, Caturaangi, Caturasra, Caturasragehini, Caturasra phaladayani, Trayemayi, Trimukhadevi, Trikamala, Tri rekha, TriguNa***, and ***Trimurthidevi*.**

In most of the ***sampradaya,*** these ***vrittas*** and ***deities*** are not a part of worship procedure.

Pancha dasi maha mantra:

'Kamo (ka) yonih (ye) kamala (Ee) vajrapanih (la) guhah (hrim)
Hasa (ha sa) matarvisva (ka) brah (ha) mindrah (la) punarguha (hrim)
Sakala (sa ka la) mayaya (hrim) ca purucesha visva matadi vidya'

-*Tripuropanishat.*

***'Ka, ye, Ee, la, hrim. Ha,sa, ka, ha, la, hrim. Sa,ka,la, hrim.'*.**

These fifteen *beejakharas* form the '***pancadasi'*** ***maha mantra*.**

The *tantra* tradition identified twelve pioneers advocating '***Sri-vidya'*** tradition.

1. ***Manu****:*

Ka ha e I la hrim, ha ka e I la hrim, sa ka e I la hrim.

2. Chandra:

Sa ha ka e I la hrim, ha sa ka ha e I la hrim, ha sa ka e I la hrim.

3. Kubera:

Ha sa ka e I la hrim, ha sa ka ha e I la hrim, ha sa ka e I la hrim.

4. Manmatha:

Ka e I la hrim, ha sa ka la hrim, sa ka la hrim.

5. Lopamudra:

Ha sa ka la hrim, ha sa ka ha la hrim, sa ka la hrim.

6. Agastya:

Ka e I la hrim, ha sa ka ha la hrim, sa ha sa ka la hrim.

7. Nandisvara:

Sa e I la hrim, sa ha ka ha la hrim, sa ka la hrim.

8. Surya:

Ha sa ka la hrim, sa ha ka la hrim, sa ka ha la hrim.

9. Indra:

Ha sa ka la hrim, ha sa ka sa ka la hrim, sa ha ka ha la hrim.

10. Vishnu:

Ha sa ka la hrim, sa ka la hrim, sa ha ka la hrim, sa ha ka ha la hrim, sa ha sa ka la hrim.

11. Siva:

Ha sa ka la hrim, ha sa ka ha la hrim, sa ka la hrim, ha sa ka la sa ha ka ha la sa ka la hrim.

12. Durvasa:

Sa ha ka la ha sa ka ha la sa ka la hrim.

Some ***tantras*** revealed another five versions that are known as ***'panca sundari'krama'***

1. Verbal communication (***bhasa*)**:

Ha ka la sa hrim, ka ha la sa hrim, ka la sa ha hrim.

2. Evolution (***srishti):***

Ha sa ka la hrim, ha la ka ha sa hrim, sa ka la hrim.

3. Preservation ***(stiti):***

Ha la ka sa hrim, ka sa ha la hrim, ka ha sa la hrim.

4. Absorption (***samhara)***

Ha la ka sa hrim, ka sa ha la hrim, ha haka la hrim.

5.Intermediate stage(***nirakhya):***

La ka sa hrim, sa ha ka la hrim, ha sa sa ha ka hrim.

Lalitopakhyana says:

'Teshu dva manurajautu varishtaa vindhvamardana
Lopamudra kamarajaviti khyati mupagatau
Hadistu lopamudrasyatkama rajastu saadikah
Tayostu kamarajoyam sidhidobhakti salinam'

Hadi vidya:

'***Sivena (ha) saktya (sa) kamena (ka) sakre (la) Nyvatu mayayaa (hrim)***
Hamsena (ha) bruguNa (sa) chiva kamena (ka) sasamouLi na (ha)
SakreNa (la) bhuvanesena (hrim) candrena (sa) camano bhuvaa (ka)
Khitva (la) hrullekhaya (hrim) chiva prokta hasadi mantrarat.'

'***Ha SA ka la hrim, ha SA ka ha la hrim, SA ka la hrim'***

-this is the ***pancadasi mantra*** visualized , practiced and propogated by ***Lopamudra*** and is commonly known as ***hadi-vidya*, **because the the first letter of the *mantra* is '***ha***'

Kadi vidya:

By replacing the first three *beeja* of ***'hadi-vidya'*** with '***ka' 'ye' 'Ee',*** then it becomes '***kadi vidya'***

'***Ka ye Ee la hrim, ha sa ka ha la hrim, sa ka la hrim'***

– '*kadi vidya' pancadasi*.

Though different tantric cults talked about different '***panca dasi mahamantra'*, the presiding deity is the same '***para bhattarika' Sri Lalita maha tripura sundari'.***

Sri Goudapada charya said that this '***kadi vidya'*** is '***saubhagya vidya'.***

But as per ***sampradaya*** and other texts, when '***bala' mantra*** (***Im, klim, sowh***) is added (***samputikaranam)*** with '***kadi vidya'*** then it will be called as '***saubhagya vidya'.*** Thus the three ***beeja*** of ***bala maha mantra*** are to be added to the three ***kuta*** *of* '***kadi vidya' panca dasi.***

'Im ka ye Ee la Hrim, Klim ha sa ka ha la hrim, Sowh sa ka la hrim'

– 'Saubhagya vidya panca dasi'.

As per ***sastra, trakshyari bala*** (***Im, klim, sowh***)***,*** and ***panca dasi*** are ment for the people in ***turiyasramam*** i.e., the people who renunciated the physical world and not for ***grihastis.***

Shodasi maha mantra.

'Kama rajantah mantrante 'Sri' bejena samanvitaa
Shodasakshari vidyeyam Sri Vidyete prakirtitah'

Addition of **'*Srim'*** at the end of *Kamaraja upasita pancadasi* ***'kadi vidya'*** it will be known as '***Shodasi'*** i.e.

'Ka ye Ee la hrim, ha sa ka ha la hrim, sa ka la hrim, Srim'

– Shodasakshari.

In '***Mahavidya sutra' Kavya kanta muni*** has defined:

'Brahma yoni santeendra mayabhih kha brugu brahma khendra mayabhir
Brugu brahmendra mayabhisch pancadasi, ramotaareyam shodasi'

'Brahma (ka), yoni(ye), santi(Ee), indra(la), maya(hrim)
Kha (ha), brugu(sa), brahma(ka), kha (ha), indra(la)
Maya(hrim), brugu(sa), brahma(ka), indra(la), maya (hrim), rama(sreem).
Thus, as defined by Kavya kanta muni ':

'Ka, ye, Ee, la, hrim; ha, sa, ka, ha, la, hrim; sa, ka, la, hrim, Srim.'

– Shodasakshari.

'***Sri shodasakshari vidya trikoota kama kotikaa' – sahasra namavali.***

Sri Bhaskara raya in his commentary on '***Lalita sahasrara nama'*** stated that
'***Panca dasi'*** with the addition of '***Sreem'*** is ***Shodasakshari.***
'***Rg- veda samhita'*** says:

'***Catvari Eem bibhrati kshama mante'***

i.e ., the mantra with four '***Eem'*** *karas* with one '***Sreem'*** in the end is '*shodasakshari'*.

As per some *sampradayas* , instead of '***Sreem'*** they have included *kamakala beeja* ***'Eem'***.

The above two are known as '***Sri- Vidya'.*** But this is only ***'Shodasakshri'*** and not '***Brahma –Vidya'.***

'Athah vidyastou vimsati varna visistah'

-Sri Govinda pada charya.

'Brahma –vidya' is '***shodasi vidya'*** containing 28 letters.

'Kamala(sreem) bhuvanesani(hrim) kamo (klim) vagisvari (Im) tatah
Para (sowh) ca praNavah (Om) paschat bhuvanamadeesvari (hrim)
Kamala (sreem) capi poorvokta trikuta paramesvari para (sowh)
Vani (Im) rateesa (klim) cha lokesee (hrim) vishnuvallabha (sreem)
Ityukta Sri mahavidya shatkoota jagadeesvari'

-Tripura sidhantam.

'***Sreem, Hrim, Klim, Im, Sowh; Om, Hrim, Sreem; Ka, Ye, Ee, La, Hrim; Ha, Sa, Ka, Ha, La, Hrim;Sa, Ka, La, Hrim; Sowh; Im, Klim, Hrim, Sreem'.***

-This 28 lettered *mantra* is '***Sri Vidya'*** that is also known as '***Brahma vidya'***

In '***Upasana khanda'*** this is described as:

*'**Sri beeja maya smara yoni sakti swaranca maya kamalatma vidya saktyadi beejani vilomitani Sri shodasarnah paradevatayah' – Upasana kanda.***

Here this is described as '***shodasarNaa*'**, meaning sixteen ***beejaksharas***.

'*PraNavam maya rama poorva rama maya kama vaNi sakti samputitava*
Beeja sankhya yottaraa.
-Kavya kantha Ganapati muni.

Thus, in this 28 lettered '***Sri Vidya mantra'*:** there are sixteen ***beejakharas,*** they are –

'***Sreem, Hrim, Klim, Im, Sowh, Om, Hrim, Srim,Hrim, Hrim, Hrim, Sowh, Im, Klim, Hrim, Sreem.'***

Since these 16 ***beejaksharas*** are in the 28 lettered *'**Sri Vidya'*** mantra , it is called as '***Shodasakshari'*.**

'*Ashtau beejakharaNyadau paschat pancadasi tatah*
Panca beejakharapyeshSree maha shodasi mataa'

This 28 lettered '***Sri Vidya'*** is also known as '***Maha – Shodasi'*.**

This is the ***Sri Vidya*** known as '***Brahma vidya*'.**

While most of the texts like, *kular nava, jnanarnava, mantra maharnava, dakshinamurthi samhita*, and others discussed the various aspects of *bahir yaga* in detail; *vamakesvara tantra* has explained the various intriguing aspects of the Philosophy of '*antar-yaga'*(Intimate Deification). *Antar –yaga* can be explained as –'*sakala, sakala-niskala'* and , *niskala*'.

Mundane knowledge is tripartite; the lowest level of individual perception is '*pratibhasika*',and is essentially misperception, the second is '*vyavaharika'* level of empirical objects created by '*isvara'* through his *maya*, that are more veritable and are not superposed by subsequent empirical experience. The highest level of individual knowledge, the '*paramatmika'*, where in the soul transcends the power of *maya* and sees only the '*brahman'*, and the person that visualizes this is the realized person – the '*jivan-mukta'*, continues to experience the world ,yet no longer deluded by it, having known that the self and the world are the unchanging *brahman*.

There are different types of *karma*, 1. the accumulated one (*sancita-karma);* the resultant influence of all past actions. 2. The consequences of action generated in the present life (*agami-karma);* 3. Those that are that are added to the '*sanchita-karma'* at ones' death; '*prarabdha-karma'* structuring and conditioning the present life. With the attainment of '*moksha*' the relation to '*sanchita*' and '*agami*' karmas are destroyed, the '*prarabdha*' persists.

The seeker or sadhaka, who is accomplished in the three- fold arrangement of *bahir-yaga-mantra, yantra* and *tantra* aspects (*sanketa-tria*), advances to deduce the imminent parallel between himself (*svatma*) and the Supreme (*brahman*) in four-fold and six-fold unification *(anvayam).* The un-differentiated *siva-siva*

combination expresses in the –'*stula, suksma* and *para'* forms. The four-fold unification explains the contiguity of *Sri – devi* and *Sri – cakra*, *Sri –cakra* and cosmos; the cosmos and *atman*; *matrika* and *devata*. In the six – fold or *anvayam*, - cosmos ; *the self; sri cakra;matrika;sri devi; sri vidya*. In both ways gradual evolution, enhancement and enrichment of the seeker or saadhaka at his physical, mental, intellectual and transcendental levels is the essential criterion.

Sri –cakra actuates from *sri –kala*. It is *santa- devi*, personified as the divine desire (*iksana*) of *saguna-brahman*, containing with in it the three powers of volition,knowledge and action (*iccha,jnana &kriya-sakti). Ikssana – vritti* is *parama – kala*, the primordial cause of the universe. *Santa* is *tripura* as it is existing before the Triad of powers (*tribhyah pura tripura*), in Its pure (*nirguna*) and un manifest state(*avyakta*). *Sri-cakra* evolved as a result of the initial vibration in it.

Yadasa parama saktih svechaya visva rupini
Spurattam atmanah pasyat tada cakrasya sambhavah.

- *Setubandhanam*.

Sri cakra is essentially the expantion of *kama –kala*. *Vama, jyesta, raudri* are the forms of *ambika –sakti; iccha, jnana, kriya* are *santa –devi*; *pasyanti, madhyama, vaikhari* in integrity is *para-vak*; and wholeness of these nine interwoven aspects(*vritti)* is the explicit *nava –yoni cakra*, or *nava – avarana cakra*. The intrinsic vitality (*samvit*) represents the divine desire of the Absolute to project as many. Then it is addressed as *kama- kala*; it is –

ka - *maya*
a - *isvara* (its particularized vitality)
a - *suddha* chaitanya (pure vitality)
ma - *avidya* (spiritual ignorance)
a - *jiva* (characterized ignorance)
ka - *akasa* (space)
a - *upahita chaitanya* (its imposed vitality)
la - *bhumi* (earth)
a - its imposed vitality
a - its true vitality

Thus it is *jiva* and *isvara* are identical in the absence of manifestation (*upadhi rahita*); is nothing but *brahman*.

Purnamadah purna midam purnat purna mudacyate
Purnasya purna madaya purna mevava sisyate.

- *Brihadarnyaka*

That is Whole; this is whole
From That Whole comes forth this whole
Taking whole from Whole,
Whole remains unchanged.

That denotes Eternal Truth; This denotes the world of relative objects and phenomena; Whole/ whole denotes infinity; and this and that are infinite Thus like the devisor, dividend and the reminder, brahman, kama kala atman are all purna (indicated by ‘0’) being full and immutable. The quotient is the universe, which is mutable and mortal.

-*Lalitanandanatha* LalitaPrasad Jammulamadaka.

Phone: + 91- 9490797928.
